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DESCANT, || The Third Treateth of
COMPOSITION, || By THOMAS MORLEY, ||
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TO THE MOST EXCELLENT MUSICIAN

MAISTER WILLIAM BIRDE,

One of the Gentlemen of her Majesties Chappell.

THERE be two, whose benefites to vs can neuer be requited; God, and our parents: the one for that he gaue vs a reasonable soule, the other for that of them we haue our being. To these, the prince, and (as *Cicero* termeth him) the God of the *Philosophers*, added our maisters, as those by whose directions the faculties of the reasonable soule be stirred vp to enter into contemplation, and searching of more then earthly things: whereby we obtain a second being, more to be wished and much more durable then that which any man since the worlds creation hath receiued of his parents: causing vs to liue in the minds of the vertuous, as it were, deified to the posteritie. The consideration of this, hath moued me to publish these labors of mine vnder your name; both to signifie, vnto the world, my thankfull mind: and also to notifie vnto your selfe in some sort the entire loue and vnfained affection which I beare vnto you. And seeing we liue in those dayes wherein Enuie raigneth; and that it is necessarie for him who shall put to light any such thing as this is, to choose such a patron, as both with iudgement may correct it, and with authoritie defend him from the rash censures of such as think they gain great prayse in condemning others: Accept (I pray you) of this book, both that you may exercise your deepe skill, in censuring of what shall be amisse, as also defend what is in it truely spoken, as that which somtime proceeded from your self. So shall your approbation cause me to thinke the better of it; and your name, set in the forefront thereof, be sufficient to abate the furie of many insulting Momistes, who think nothing true but what they doo themselues. And as those verses were not esteemed *Homers*, which *Aristarchus* had not approued: so will I not auouch, for mine, that which by your censure shall be condemned. And so I rest,

In all loue and affection to you most addicted,

THOMAS MORLEY.

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ANT. HOLBORNE, in commendation of the Author.

TO whom can ye, ſweet *Muſes*, more with right
Impart your paines to prayſe his worthy ſkill,
Then vnto him that taketh ſole delight
In your ſweet art, therewith the world to fill?
Then turne your tunes to *Morleyes* worthy prayſe,
And ſing of him that ſung of you ſo long:
His name with laud and with dew honour rayſe;
That hath made you the matter of his ſong.
Like *Orpheus* ſitting on high Thracian hill,
That beaſts and mountaines to his ditties drew:
So doth he draw with his ſweete muſickes ſkill
Men to attention of his ſcience trew.
Wherein it ſeems that *Orpheus* he exceedes:
For, he wylde beaſts; this, men with pleaſure feeds.

Another by A. B.

WHAT former times, through ſelf reſpecting good,
Of deepe-hid Muſicke cloſely kept vnknowen,
That in our tongue, of all to b' vnderſtoode,
Fully and plainly hath our *Morley* ſhowen.
Whoſe worthy labours on ſo ſweete a ground
(Great to himſelfe, to make thy good the better,
If that thy ſelfe do not thy ſelfe confound)
Will win him prayſe, and make thee ſtill his detter.
Buy, reade, regard, marke with indifferent eye:
More good for Muſicke elſe where doth not lie.

Another by I. W.

A Noyſe did riſe like thunder in my hearing,
When in the Eaſt I ſaw darke clowds appearing:
Where Furies ſat in Sable mantles couched,
Haughty diſdaine with cruell enuie matching,
Old *Momus* and young *Zoilus* all watching
How to diſgrace what *Morley* hath auouched:
But lo, the day ſtar, with his bright beames ſhining,
Sent forth his aide to muſicks arte refining,
Which gaue ſuch light for him whoſe eyes long houered,
To finde a part where more lay vndiſcouered;
That all his workes, with ayre ſo ſweet perfumed,
Shall liue with fame when foes ſhall be conſumed.

To the Courteous READER.

I Do not doubt, but many (who haue knowen my diſpoſition in times paſt) will wonder that (amongſt ſo manie excellent Muſicians as be in this our countrie at this time, and farre better furniſhed with learning then my ſelfe,) I haue taken vpon mee to ſet out that in our vulgar tongue, which of all other things hath beene in writing leaſt knowen to our countrimen, and moſt in practiſe. Yet if they would conſider the reaſons mouing mee thereunto: they would not onely leaue to marueile, but alſo thinke mee worthy, if not of praiſe, yet of pardon for my paines. Firſt, the earneſt entreatie of my friends daily requeſting, importuning, and as it were adjuring me by the loue of my countrie, which next vnto the glorie of God, ought to be moſt deere to euery man. Which reaſon ſo often tolde and repeted to me by them, chiefely cauſed me to yield to their honeſt requeſt in taking in hand this work which now I publiſh to the viewe of the worlde: Not ſo much ſeeking thereby any name or glorie, (though no honeſt mind do contemne that alſo, and I might more largely by other meanes and leſſe labour haue obtained) as in ſome ſort to further the ſtudies of them, who (being indewed with good naturall wittes, and well inclined to learne that diuine Art of Muſick) are deſtitute of ſufficient maſters. Laſtly, the ſolitarie life which I lead (being compelled to keepe at home) cauſed mee to be glade to finde any thing wherein to keepe my ſelfe exerciſed for the benefite of my countrie. But as concerning the booke it ſelfe, if I had before I began it, imagined halfe the paines and labour which it coſt mee, I would ſooner haue beene perſwaded to anie thing, then to haue taken in hand ſuch a tedious peece of worke, like vnto a great Sea, which the further I entered into, the more I ſawe before mee vnpaſt: So that at length diſpairing euer to make an end (ſeeing that growe ſo bigg in mine hands, which I thought to haue ſhut vp in two or three ſheetes of paper,) I layde it aſide, in full determination to haue proceeded no further, but to haue left it off as ſhamefully as it was fooliſhly begun. But then being admoniſhed by ſome of my friends, that it were pittie to loſe the frutes of the imployment of ſo manie good houres, and how iuſtly I ſhould be condemned of ignorant preſumption, in taking that in hand which I could not performe, if I did not goe forwarde: I reſolued to endure whatſoeuer paine, labour, loſſe of time and expence, (and what not?) rather then to leaue that vnbrought to an end, in which I was ſo farre ingulfed. Taking therefore thoſe precepts which being a childe I learned, and laying them togither in order, I began to compare them with ſome other of the ſame kinde, ſet downe by ſome late writers: But then was I in a worſe caſe then before. For I found ſuch diuerſitie betwixt them, that I knew not which part ſaid trueſt, or whome I might beſt beleeue. Then was I forced to runne to the workes of munie, both ſtrangers and Engliſh men (whoſe labours togither with their names had beene buried with mee in perpetual obliuion, if it had not beene for this occaſion) for a ſolution and clearing of my doubt. But to my great griefe, then did I ſee the moſt part of mine owne precepts falſe and eaſie to be coufuted by the workes of Tauerner, Fairfax, Cooper, *and infinite more, whoſe names it would be too tedious to ſet downe in this place. But what labour it was to tumble, toſſe, and ſearch ſo manie bookes, and with what toyle and wearineſſe I was enforced to compare the parts for trying out the valure of ſome notes, (ſpending whole daies, yea and manie times weekes for the demonſtration of one example, which one would haue thought might in a moment haue been ſet down,) I leaue to thy diſcretion to conſider: and none can fully underſtande, but he who hath had or ſhall haue occaſion to do the like. As for the methode of the booke, although it be not ſuch as may in euery point ſatisfie the curioſitie of* Dichotomiſtes: *yet is it ſuch as I thought moſt conuenient for the capacitie of the learner. And I haue had an eſpeciall care, that nothing ſhould be ſet out of his owne place, but that which ſhould ſerue to the vnderſtanding of that which followeth ſhould be ſet firſt. And as for the definition, diuiſion, partes, and kindes of Muſicke, I haue omitted them as things onely ſeruing to content the learned, and not for the inſtruction of the ignorant. Thus haſt thou the reaſons which moued mee to take in hand and go forward with the booke. The paines of making*

whereof

whereof, though they haue beene peculier to mee, and onely to mee: yet will the profit redound to a great number. And this much I may boldlie affirme, that anie of but meane capacitie, so they can but truly sing their tunings, which we commonly call the sixe notes, or vt, re, mi, fa, sol, la, *may without any other helpe sauing this booke, perfectly learne to sing, make discant, and set parts well and formally togither. But seeing in these latter daies and doting age of the worlde, there is nothing more subiect to calumnie and backbiting then that which is most true and right: and that as there be many who will enter into the reading of my booke for their instruction: so I doubt not but diuerse also will reade it, not so much for any pleasure or profit they look for in it, as to finde something whereat to repine, or take occasion of backbiting. Such men I warne, that if in friendship they will (either publicly or priuately) make me acquainted with any thing in the booke, which either they like not or vnderstand not: I will not onely be content to giue them a reason (and if I cannot, to turne to their opinion,) but also thinke my selfe highly beholding to them. But if any man, either vpon mallice, or for ostentation of his owne knowledge, or for ignorance (as who is more bold then blinde bayard) do either in huggermugger or openly calumniate that which either he vnderstandeth not, or then maliciously wresteth to his own sense, he, (as* Augustus *said, by one who had spoken evil of him) shall finde that I haue a tongue also: and that* me remorsurum petit, *He snarleth at one who will bite againe, because I haue saide nothing without reason, or at least confirmed by the authorities of the best, both schollers and practicioners. There haue also been some, who (knowing their own insufficiencie, and not daring to disallow, nor being able to improue any thing in the booke) haue neuertheles gone about to discredite both mee and it another waie; affirming that I haue by setting out thereof maliciously gone about to take away the liuings from a number of honest poor men, who liue (and that honestly) vpon teaching not halfe of that which in this booke may be found. But to answere those malicious caterpillars, (who liue vpon the paines of other men,) this booke will be so farre from the hinderance of any, that by the contrarie, it will cause those whom they alledge to be thereby damnified, to be more able to giue reason for that which they do: Whereas before they either did it at hap-hazerd, or for (all reasons alledged,) that they were so taught. So that if any at all owe mee any thanks for the great paines which I haue taken, they be in my iudgement, those who taught that which they knew not, and may here if they will learne. But if the effect do not answere to my good meaning, and if many do not reape that benefit which I hoped; yet there will be no reason why I should be blamed, who haue done what I could, and giuen an occasion to others of better judgement and deeper skill then my selfe to doe the like. And as for those ignorant Asses, who take vpon them to lead others, none being more blinde then themselues, and yet without any reason, (before they haue seene their workes,) will condemne other men, I ouerpasse them, as being unworthie to be nominated, or that any man should vouchsafe to aunswere them: for they be indeede such as doing wickedly hate the light for feare they should be espyed. And so (gentle Reader) hoping by thy favourable curtesie, to auoide both the malice of the envious and the temeritie of the ignorant, wishing thee the whole profit of the booke and all perfection in thy studies, I rest,*

Thine in all courtesie,

THO. MORLEY.

THE

FIRST PART

OF THE

INTRODUCTION TO MUSICKE,

TEACHING TO SING.

Polymathes. *Philomathes.* *Maſter.*

Polymathes.

STAY, brother *Philomathes:* What haſte? Whither go you ſo faſt?

Philomathes. To ſeeke out an old friend of mine.

Pol. But before you goe, I pray you repeate ſome of the diſcourſes which you had yeſternight at Maſter *Sophobulus* his banket: for commonly he is not without both wiſe and learned gueſts.

Phi. It is true indeede. And yeſternight there were a number of excellent ſchollers, both gentlemen and others: but all the propoſe, which then was diſcourſed vpon, was Muſicke.

Pol. I truſt you were contented to ſuffer others to ſpeake of that matter.

Phi. I would that had beene the worſt: for I was compelled to diſcouer mine owne ignorance, and confeſſe that I knew nothing at all in it.

Pol. How ſo?

Phi. Among the reſt of the gueſts, by chaunce, maſter *Aphron* came thither alſo, who falling to diſcourſe of Muſicke, was in an argument ſo quickly taken vp and hotly purſued by *Eudoxus* and *Calergus*, two kinſmen of *Sophobulus*, as in his owne art he was ouerthrowen: but he ſtill ſticking in his opinion, the two gentlemen requeſted me to examine his reaſons, and confute them. But I refuſing, and pretending ignorance, the whole company condemned me of diſcurteſie, being fully perſwaded, that I had beene as ſkilfull in that art, as they tooke me to be learned in others. But ſupper being ended, and Muſicke bookes (according to the cuſtome) being brought to the table; the miſtreſſe of the houſe preſented me with a part, earneſtly requeſting me to ſing; but when, after many excuſes, I proteſted vnfainedly that I could not, euery one began to wonder. Yea, ſome whiſpered to others, demaunding how I was brought vp: ſo that, vpon ſhame of mine ignorance, I goe now to ſeeke out mine old friend, maſter *Gnorimus*, to make my ſelfe his ſcholler.

Pol. I am glad you are at length come to be of that minde, though I wiſhed it ſooner: therefore goe, and I pray God ſend you ſuch good ſucceſſe as you would

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MUNCHEN

would wiſh to your ſelfe. As for me, I go to heare ſome *Mathematical* Lectures; ſo that I thinke, about one time we may both meete at our lodging.

Phi. Farewell, for I ſit vpon thornes till I be gone: therefore I will make haſte. But if I be not deceived, I ſee him whom I ſeeke, ſitting at yonder doore: out of doubt it is he. And it ſhould ſeeme he ſtudieth vpon ſome point of Muſicke: but I will driue him out of his dump. Good morrow, Sir.

Maſter. And you alſo, good maſter *Philomathes*, I am glad to ſee you, ſeeing it is ſo long agoe ſince I ſaw you, that I thought you had either beene dead, or then had vowed perpetually to keepe your chamber and booke, to which you were ſo much addicted.

Phi. Indeede I haue been well affected to my booke. But how haue you done ſince I ſaw you?

Ma. My health, ſince you ſaw me, hath beene ſo bad, as if it had beene the pleaſure of him who may all things, to haue taken me out of the world, I ſhould haue beene very well contented; and haue wiſhed it more than once. But what buſineſſe hath driuen you to this end of the towne?

Phi. My errand is to you, to make my ſelfe your ſcholler. And ſeeing I haue found you at ſuch conuenient leiſure, I am determined not to depart till I haue one leſſon in Muſicke.

Ma. You tell me a wonder: for I haue heard you ſo much ſpeake againſt that art, as to tearme it a corrupter of good manners, and an allurement to vices: for which many of your companions tearmed you a *Stoick*.

Phi. It is true: but I am ſo farre changed, as of a *Stoick* I would willingly make a *Pythagorian*. And for that I am impatient of delay, I pray you begin euen now.

Ma. With a good will: But haue you learned nothing at all in Muſicke before?

Phi. Nothing. Therefore I pray begin at the very beginning, and teach me as though I were a childe.

Ma. I will do ſo: and therefore behold, here is the Scale of Muſicke, which wee tearme the *Gam*.

Double or Treble keyes. Meane keyes. Graue or Baſe keyes.	ee	*La* — *La*	1 note.
	dd	*La ſol* — *Sol la*	2 notes.
	cc	*Sol fa* — *Fa ſol*	2 notes.
	bb	*Fa ♮mi* — *Mi fa*	2 notes, 2 cliffes.
	aa	*La mi re* — *Re mi la*	3 notes.
	g	*Sol re vt* — Septima vt prima — *Vt re ſol*	3 notes.
	f	*Fa vt* — Sexta vt tertia — *Vt fa*	2 notes.
	e	*La mi* — *Mi la*	2 notes.
	d	*La ſol re* — *Re ſol la*	3 notes.
	c	*Sol fa ut* — Quinta vt ſecunda — *Ut fa ſol*	3 notes.
	b	*Fa ♮mi* — *Mi fa*	2 notes, 2 cliffes.
	a	*La mi re* — *Re mi la*	3 notes.
	G	*Sol re vt* — Quarta vt prima — *Vt re ſol*	3 notes.
	F	*Fa vt* — Tertia deductio — *Vt fa*	2 notes.
	E	*La mi* — *Mi la*	2 notes.
	D	*Sol re* — *Re ſol*	2 notes.
	C	*Fa ut* — Secunda deductio. — *Vt fa*	2 notes.
	♮A	*Mi* — *Mi*	1 note.
	A	*Re* — *Re*	1 note.
	Γ	*Vt* — Prima ſex vocum deductio. — *Vt*	1 note.

Phi.

Phi. Indeede I ſee letters and ſyllables written here, but I doe not vnderſtand them nor their order.

Ma. For the vnderſtanding of this Table, *You muſt begin at the loweſt word* Gamvt, *and ſo go upwards to the end ſtill aſcending.*

Phi. That I do underſtand. What is next?

Ma. Then muſt you get it perfectly without booke, to ſay it forwards and backwards. Secondly, *You muſt learne to know, wherein euery Key ſtandeth*, that is, whether in rule or in ſpace. And thirdly, *How many cliefes and how many notes euery Key containeth.*

Phi. What do you call a *Cliefe*, and what a *Note?*

Ma. A *Cliefe* is a character ſet on a rule at the beginning of a verſe, ſhewing the height and lowneſſe of euery note ſtanding on the ſame verſe, or in ſpace (although vſe hath taken it for a general rule neuer to ſet any cliefe in the ſpace except the *b* cliefe) and euery ſpace or rule not hauing a cliefe ſet in it, hath one underſtood, being only omitted for not peſtering the verſe, and ſauing of labour to the writer: but here it is taken for a letter beginning the name of euery key: and are they which you ſee here ſet at the beginning of euery word. What a cliefe is.

Phi. I take your meaning ſo, that every key hath but one cliffe, except *b* fa *b* mi.

Ma. You haue quickly and well conceiued my meaning. *The reſidue which you ſee written in ſyllables are the names of the Notes.*

Phi. In this likewiſe I thinke I vnderſtand your meaning. But I ſee no reaſon, why you ſhould ſay the two *b b* be two ſeueral cliefes; ſeeing they are but one, twiſe named.

Ma. The *Herralds* ſhall anſwere that for me: for if you ſhould aſke them, why two men of one name ſhould not both giue one Armes? They will ſtraight anſwere you, that they be of ſeuerall houſes, and therefore muſt giue diuers coates: So theſe two *b b*, though they be both comprehended under one name, yet they are in nature and character diuers.

Phi. This I doe not underſtand.

Ma. Nor cannot, till you know all the cliefes: and the riſing and falling of the voyce for the true tuning of the notes.

Phi. I Pray you then go forwards with the cliefes: the definition of them I haue heard before.

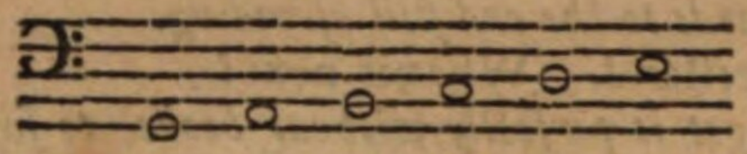
Ma. There be in all ſeuen cliefes (as I told you before) as *A. B. C. D. E. F. G.* but in vſe in ſinging there be but foure: that is to ſay, the *F fa vt*, which is commonlie in the *Baſſe* or loweſt part, being formed or made thus, 𝄢: The *C ſol fa ut* cliefe, which is common to euery part, and is made thus, 𝄡 The *G ſol re ut* cliefe, which is commonly uſed in the *Treble* or higheſt part, and is made thus, 𝄞. And the *b* cliefe, which is common to euery part, is made thus *b*, or thus ♮; the one ſignifying the half note and flat ſinging; the other ſignifying the whole note or ſharpe ſinging. How manie cliefes there be. The formes of the vſuall cliefes.

Phi. Now that you have told me the cliefes, it followeth to ſpeake of the tuning of the notes.

Ma.

The fixe notes in continuall deduction.

Ma. It is ſo, and therefore be attentiue and I will be briefe. There be in Muſicke but vi. Notes, which are called *vt, re, mi, fa, ſol, la,* and are commonly ſet down thus:



Phi. In this I vnderſtand nothing, but that I ſee the *F fa vt* cliefe ſtanding on the fourth rule from beneath.

Ma. And do you not vnderſtand wherein the firſt note ſtandeth?

Phi. Verily, no.

How to know wherein euery note ſtandeth.

Ma. You muſt then reckon downe from the cliefe, as though the verſe were the Scale of Muſicke, aſſigning to euery ſpace and rule a ſeueral Key.

Phi. This is eaſie. And by this meanes I finde that the firſt note ſtandeth in *Gam vt,* and the laſt in *E la mi.*

Ma. You ſay true. Now ſing them.

Phi. How ſhall I tearme the firſt note?

Ma. If you remember that which before you told me you underſtood, you would reſolue your ſelfe of that doubt. But I pray you in *Gam ut,* how many cliefs, and how many notes?

Phi. One cliefe and one note. O I cry you mercy, I was like a potte with a wide mouth, that receiueth quickly, and letteth out as quickly.

Ma. Sing then after me till you can tune: for I will lead you in the tuning, and you ſhall name the notes yourſelf.

Phi. I can name them right till I come to *C fa vt.* Now whether ſhall I tearme this, *fa,* or *vt?*

A note for ſinging of *Vt.*

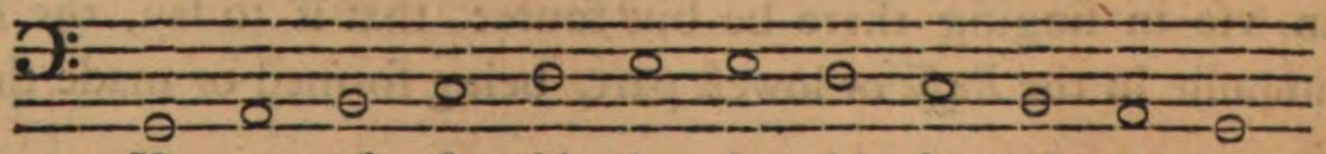
Ma. Take this for a generall rule, that *in one deduction of the ſixe notes, you can haue one name but once vſed,* although indeede (if you could keep right tune) it were no matter how you named any note. But this we vſe commonly in ſinging, that *except it be in the loweſt note of the part we neuer uſe* vt.

Phi. How then? Do you neuer ſing *vt* but in *Gam vt?*

Ma. Not ſo: But if either *Gam vt,* or *C fa vt,* or *F fa vt,* or *G ſol re vt,* be the loweſt note of the part, then we may ſing *vt* there.

Phi. Now I conceiue it.

Ma. Then ſing your ſix notes forward and backward.

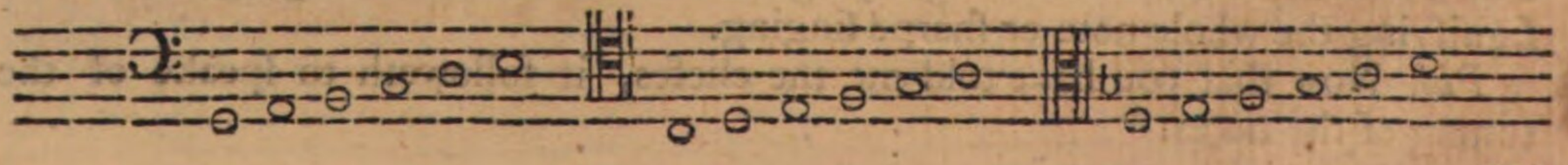
Phi.  Is this right?

Vt re mi fa ſol la la ſol fa mi re vt.

Ma. Very well.

Phi. Now I pray you ſhew me all the ſeuerall Keyes wherein you may begin your ſixe notes.

Ma. Lo here they be ſet downe at length.



Phi.

Phi. Be theſe all the wayes you may haue theſe notes in the whole *Gam?*

Ma. Theſe and their eights: as what is done in *Gam vt* may alſo be done in *G ſol re vt*, and likewiſe in *G ſol re vt* in alt. And what in *C fa vt*, may be alſo in *C ſol fa vt*, and in *C ſol fa*. And what in *F fa vt* in *Baſe*, may alſo be done in *F fa vt* in alt. But theſe be the three principall keyes, containing the three natures or properties of ſinging.

Phi. Which be the three properties of ſinging?

Ma. *b quarre*, *Properchant*, and *b molle*.

The three properties of ſinging.

Phi. What is *b quarre*.

Ma. It is a property of ſinging, wherein *mi* is alwayes ſung in *b fa* ♮ *mi*, and is alwayes when you ſing *vt* in *Gam vt*.

Phi. What is *Properchant?*

Ma. It is a property of ſinging, wherein you may ſing either *fa* or *mi* in *b fa* ♮ *mi* according as it ſhall be marked *b* or thus ♮; and is when the *vt* is in *C fa vt*.

Phi. What *if there be no marke?*

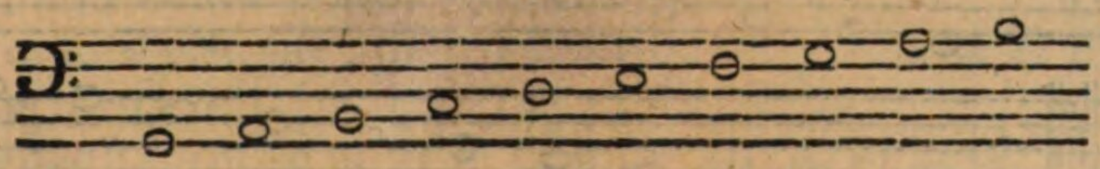
Ma. *There it is ſuppoſed to be ſharpe.* ♮

Phi. What is *b molle?*

Ma. It is a property of ſinging, wherein *fa* muſt alwayes be ſung in *b fa* ♮ *mi*, and is when the *vt* is in *F fa vt*.

Phi. Now I thinke I vnderſtand all the cliefes, and that you can hardly ſhew me any note, but that I can tell wherein it ſtandeth.

Ma. Then wherein doth the eighth note ſtand in this example?



Phi. In *G ſol re vt.*

Ma. How knew you?

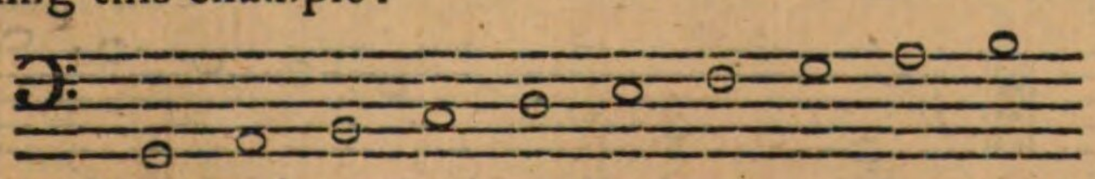
Phi. By my proofe.

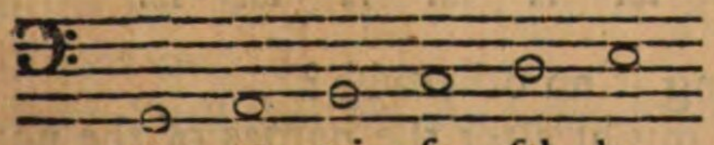
Ma. How do you prooue it?

Phi. From the cliefe which is *F fa vt:* for the next keye aboue *F fa vt* is *G ſol re vt.*

How to prooue where a note ſtandeth.

Ma. Now ſing this example:



Phi. 

But now I am out of my byaſs, for I know not what is aboue *la.*

Ma. Wherein ſtandeth the note whereof you doubt?

Phi. In *F fa vt.*

Ma. And I pray you, *F fa vt*, how many cliefes and how many notes?

Phi. One cliefe and two notes.

Ma. Which be the two notes.

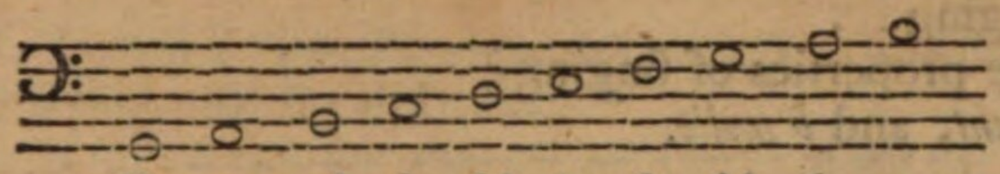
Phi. *fa* and *vt.*

What to bee ſung aboue *la.*

Ma. Now if you remember what I told you before concerning the ſinging of *vt*, you may not ſing it in this place; ſo that of force you muſt ſing *fa.*

Phi. You ſay true. And I ſee that by this I ſhould haue a very good wit; for I haue but a bad memory: but now I will ſing forward.

Ma. Do ſo then.

Phi.  But, once againe, I know not how to goe any further.

Vt re mi fa ſol la fa ſol la.

Ma. Why?

Phi. Becauſe I know not what to ſing aboue this *la.*

Ma. Wherein ſtandeth the note?

Phi. In *b fa ♮ mi.*

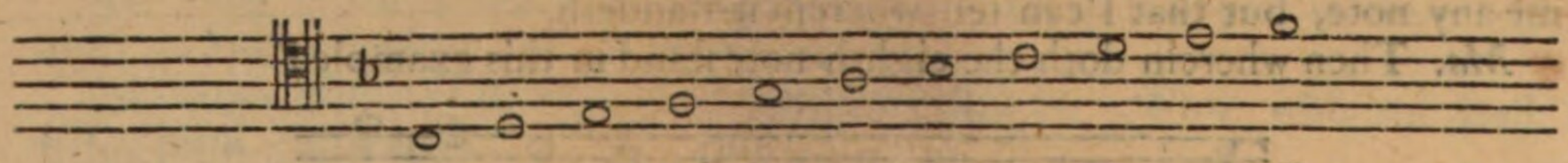
Ma. And what *b* hath it before it?

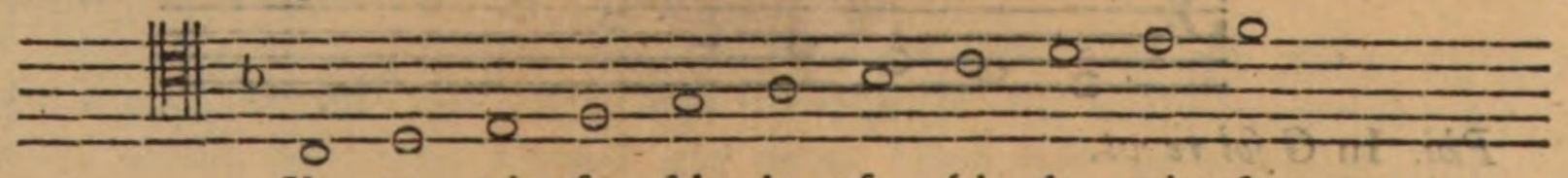
Phi. None.

Ma. How then muſt you ſing it when there is no ſigne?

Phi. I crie you mercie, it muſt be ſharpe: but I had forgotten the rule you gaue me, and therefore I pray you ſet mee another example, to ſee if I haue forgotten any more.

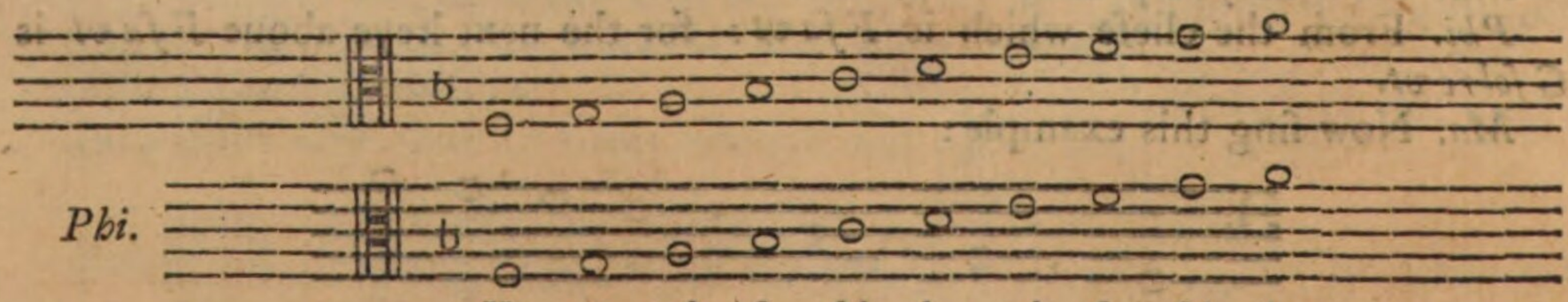
Ma. Here is one: ſing it.

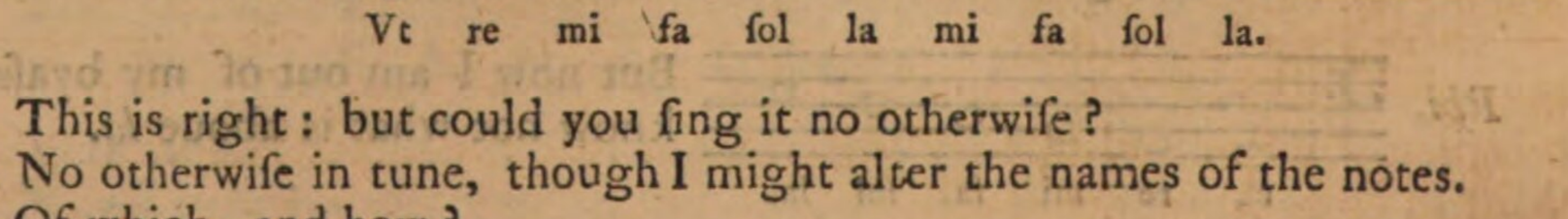


Phi. 

Vt re mi fa ſol la fa ſol la mi fa.

Ma. This is well ſung: now ſing this other.



Phi. 

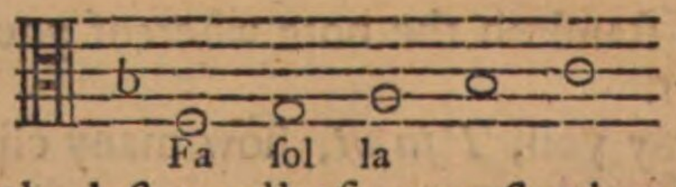
Vt re mi fa ſol la mi fa ſol la.

The three firſt notes may be altered in name though not in tune.

Ma. This is right: but could you ſing it no otherwiſe?

Phi. No otherwiſe in tune, though I might alter the names of the notes.

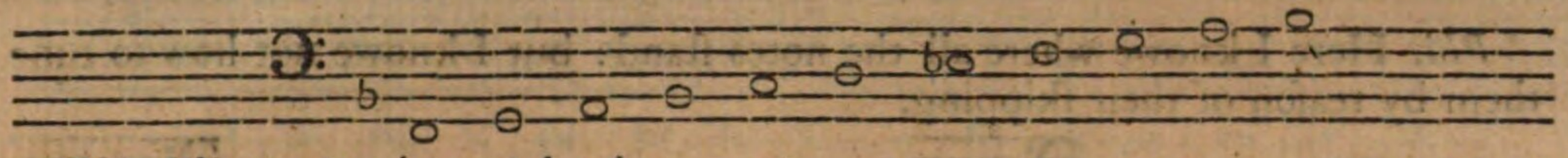
Ma. Of which, and how?

Phi. Of the three firſt, thus;  &c. and ſo foorth of their eights.

Fa ſol la

Ma. You do well. Now for the laſt tryall of your ſinging in continual deduction ſing this perfectly, and I will ſay you vnderſtand plaine ſong well enough.

Phi.



Phi. I know not how to begin.

Ma. Why?

Phi. Becauſe, beneath *Gam vt* there is nothing: and the firſt note ſtandeth beneath *Gam vt*.

Ma. Whereas you ſay, there is nothing beneath *Gam vt*, you deceiue your ſelfe: For Muſicke is included in no certaine bounds, though the Muſicians doe include their ſongs within a certaine compaſſe. And as you *Philoſophers* ſay, that no number can be giuen ſo great, but that you may giue a greater; and no point ſo ſmall, but that you may giue a ſmaller: ſo there can be no note giuen ſo high, but you may giue a higher; and none ſo lowe, but that you may giue a lower. And therefore call to minde that which I told you concerning the keyes and their eights: for if Mathematically you conſider it, it is true as well without the compaſſe of the Scale, as within: and ſo may be continued infinitely.

Muſick is included in no certaine bounds.

Phi. Why then was your Scale deuiſed of xx. notes and no more?

Ma. Becauſe that compaſſe was the reach of moſt voyces: ſo that vnder *Gam vt* the voyce ſeemed as a kinde of *humming*, and aboue *E la* a kinde of conſtrained ſkrieking. But wee goe from the purpoſe, and therefore proceede to the ſinging of your enſample.

What is to bee ſung vnder *Gam vt*.

Phi. Then I perceiue, the firſt note ſtandeth in *F fa vt* vnder *Gam vt*: and being the loweſt note of the verſe I may there ſing *vt*.

Ma. Right, or *fa* if you will: as you did in the eight aboue in the other verſe before. But goe forward.

Phi. Then though there be no *re* in *Gam vt*, nor *mi* in *A re*, nor *fa* in ♮ *mi*, &c. yet becauſe they be in their eights, I may ſing them there alſo. But I pray you why do you ſet a *b* in *E la mi?* ſeeing there is neither in it, nor in *E la mi* in alte, nor in *E la*, any *fa*, and the *b* cliefe is onely ſet to thoſe keyes wherein there is *fa*.

Ma. Becauſe there is no note of it ſelfe either flat or ſharpe, but compared with another, is ſometime flatt and ſometimes ſharpe: ſo that there is no note in the whole Scale which is not both ſharpe and flatt: and ſeeing you might ſing *la* in *D ſol re*, you might alſo (altering the tune a little) ſing *fa* in *E la mi*. There be manie other flattes in Muſicke, as the *b* in *A la mi re*, whereof I will not ſpeake at this time, becauſe I will not cloy your memorie with vnprofitable precepts: and it will bee time enough for you to learne them when you come to practiſe dotted ſong.

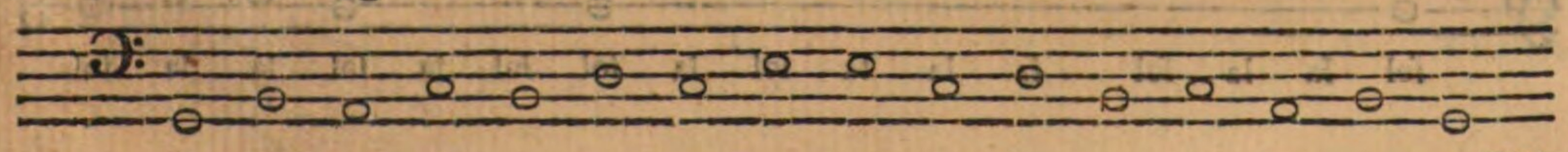
Euerie note both ſharpe and flat.

Phi. This I will then thinke ſufficient till that time: and therefore goe forward to ſome other matter.

Ma. Then ſeeing you vnderſtand continuall deduction, I will ſhew you it diſiunct or abrupt.

Phi. In good time.

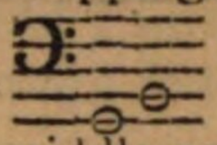
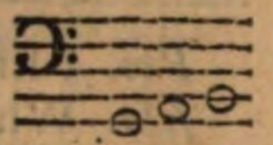
Ma. Here, ſing this verſe.



The notes in diſiunct deduction.

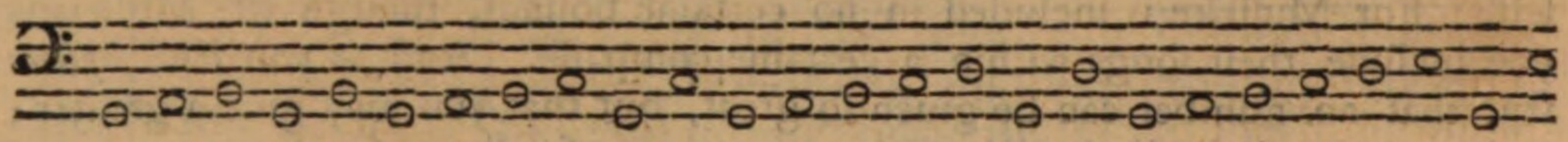
Phi.

Phi. Here I knowe where all the notes ſtand: but I knowe not how to tune them by reaſon of their ſkipping.

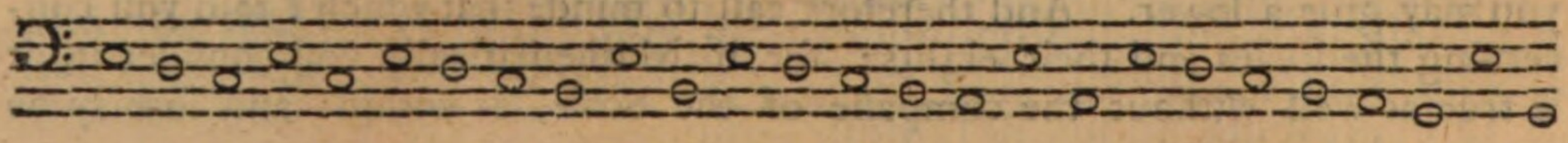
Ma. When you ſing  Imagin a note betwixt them thus: 

How to keepe right tune in diſiunct deduction.

and ſo leauing out the middle note, keeping the tune of the laſt note in your minde, you ſhall haue the true tune, thus: ſing firſt *vt re mi*, then ſing *vt mi*, and ſo the reſidue, thus:

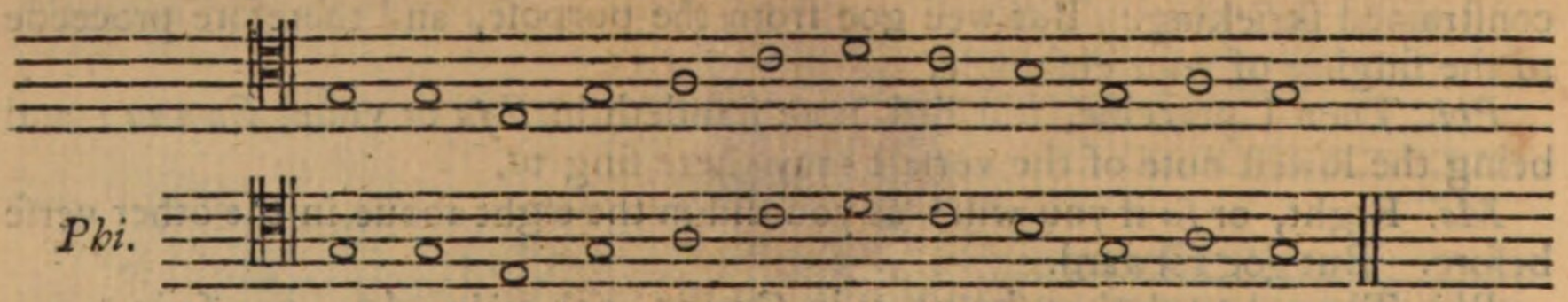


And ſo downward againe, thus:



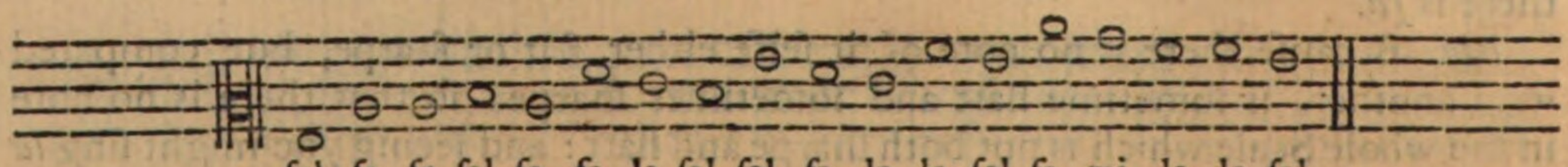
Phi. Here is no difficultie but in the tuning: ſo that now I thinke I can keepe tune, and ſing any thing you can ſet downe.

Ma. Then ſing this verſe.

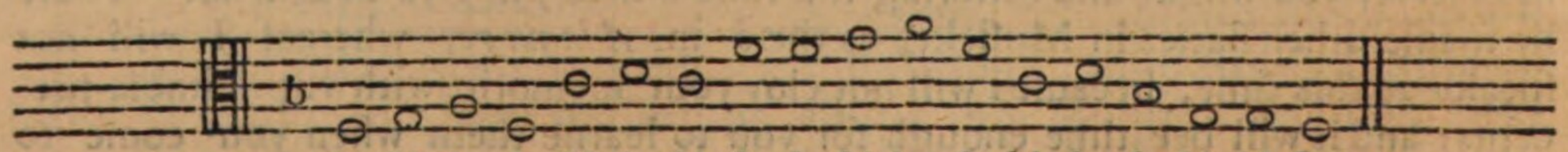


ſol ſol la ſol la fa ſol fa mi ſol la ſol.

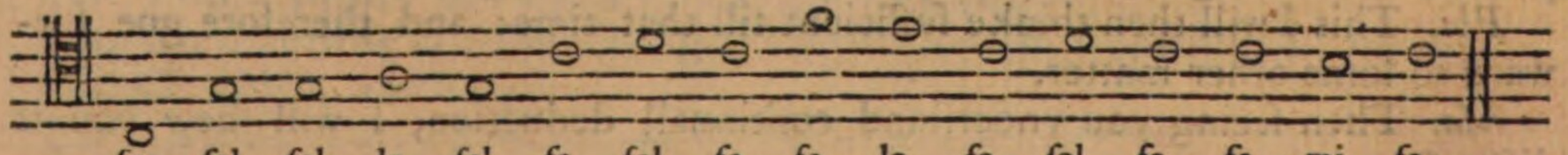
Ma. This is well ſung. Now here be diuerſe other examples of plaine ſong, which you may ſing by your ſelfe.



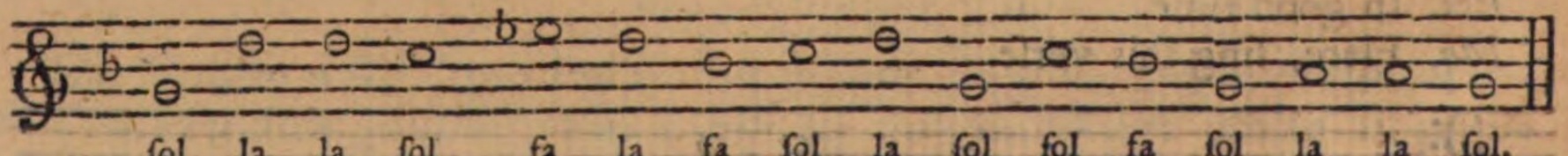
ſol fa fa ſol fa fa la ſol ſol fa la la ſol fa mi la la ſol.



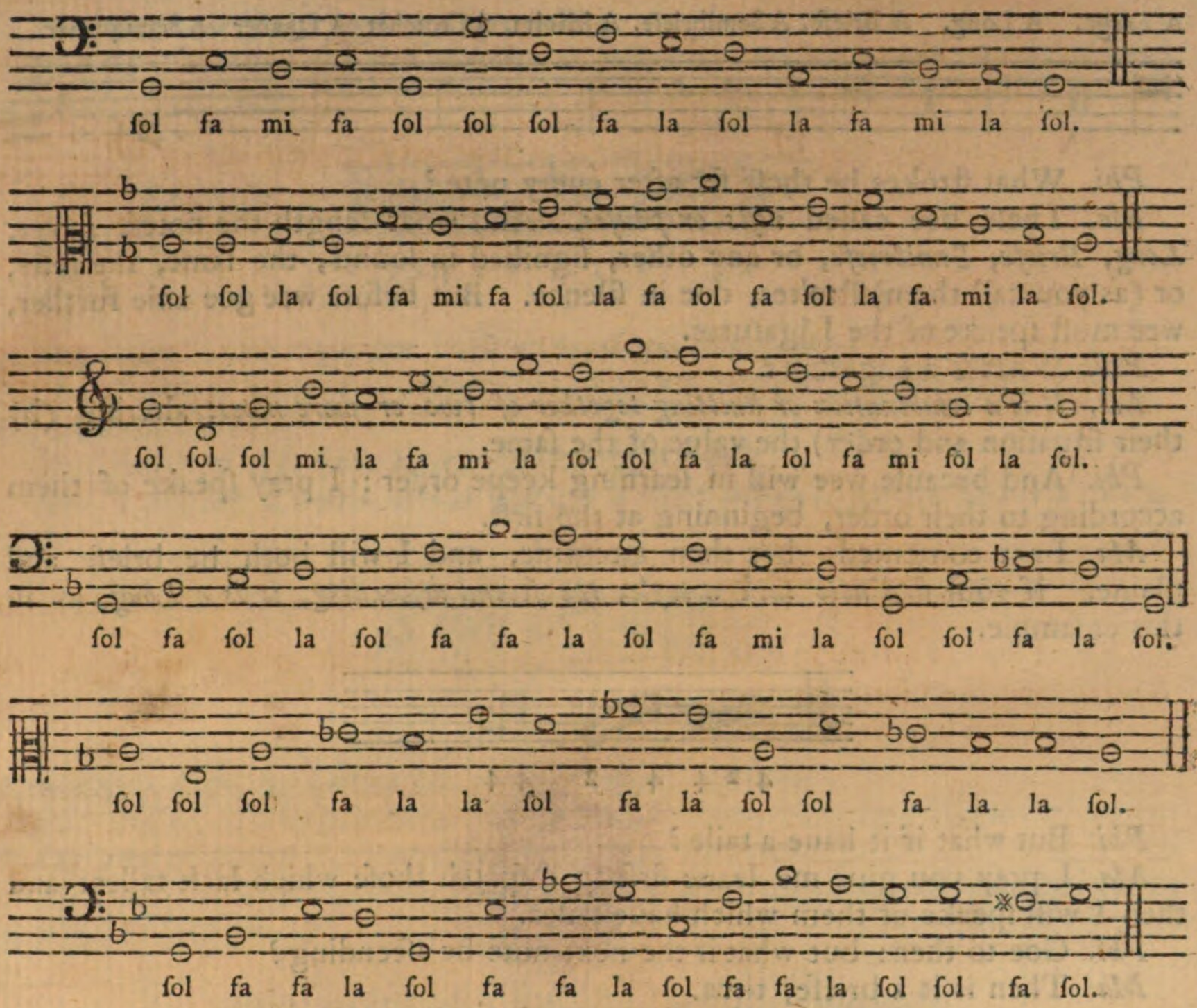
fa ſol la fa ſol la ſol fa fa ſol la fa ſol la fa ſol ſol fa.



fa ſol ſol la ſol fa ſol fa fa la fa ſol fa fa mi fa.



ſol la la ſol fa la fa ſol la ſol ſol fa ſol la la ſol.



Ma. Thus for the naming and tuning of the notes: it followeth to ſpeake of the diuerſitie of timing of them; for hetherto they haue all beene of one length or time, euery note making vp a whole ſtroke.

Phi. What is *ſtroke?*

Ma. It is a ſucceſſiue motion of the hand, directing the quantity of euery note and reſt in the ſong, with equall meaſure, according to the varietie of ſignes and proportions: this they make threefold, *more, leſſe, and proportionate. The more ſtroke they call, when the ſtroke comprehendeth the time of a Briefe. The leſſe, when a time of a Semibriefe: and proportionate where it comprehendeth three Semibriefes,* as in a triple; or three Minims, as in the more prolation: but this you cannot yet vnderſtand.

Definition of ſtrokes.

Diuiſion of ſtrokes.

Phi. What is *the timing of a note?*

Ma. It *is a certaine ſpace or length, wherein a note may be holden in ſinging.*

Definition of time.

Phi. How is that knowen?

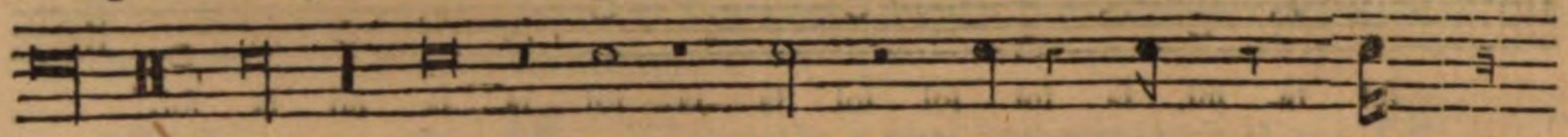
Ma. By the forme of the note and the Moode.

Phi. How many *formes of notes be there?*

Ma. Eight, which be theſe.

Vſuall formes of notes.

A Large. A Long. A Briefe. A Semibriefe. A Minim. A Crotchet. A Quauer. A Semiquauer.



Phi. What ſtrokes be theſe ſet after euery note?

Reſtes.

Ma. Theſe bee called *reſts or pauſes.* And what length the notes, *Large, Long, Briefe, Semibriefe,* or any other, ſignified in ſound; the ſame, the reſts, or (as you call them) ſtrokes, doe in ſilence. But before wee goe anie further, wee muſt ſpeake of the Ligatures.

What ligatures be.

Phi. What is a Ligature?

Ma. It is a combination or knitting together of two or more notes, altering (by their ſituation and order) the value of the ſame.

Phi. And becauſe wee will in learning keepe order: I pray ſpeake of them according to their order, beginning at the firſt.

Firſt notes in ligature without tayles.

Ma. I am contented: bee then attentiue, and I will both be briefe and plaine. If your *firſt note lack a tayle, the ſecond deſcending, it is a Long,* as in this enſample.

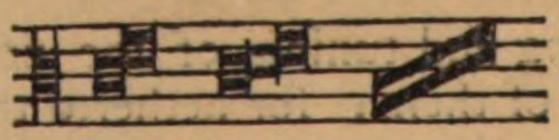
4 2 4 4 2 4 4

Phi. But what if it haue a taile?

Ma. I pray you giue me leaue firſt to diſpatch thoſe which lack tailes: and then I will ſpeake of them which haue tailes.

Phi. Goe to then: but what if the next note be aſcending?

Ma. Then is it a briefe, thus.

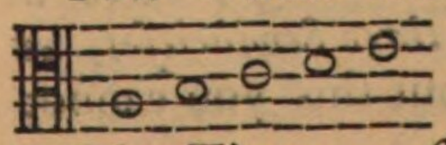


2 2 2 2 2 2 2 2

Phi. But interrupting your courſe of ſpeech of Ligatures: how many notes doth that character containe which you haue ſet downe laſt?

Ma. Two.

Phi. Where doe they ſtand? for I thought it ſhould haue been ſet thus,



becauſe it ſtretcheth from *A la mi re,* to *E la mi.*

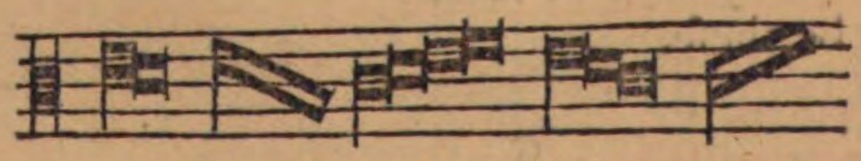
Ma. The notes ſtand at the beginning and the end, as in this example aforeſaid: the firſt ſtandeth in *A la mi re,* the laſt in *E la mi.*

Phi. Proceede then to the declaration of the tayled notes.

Firſt notes with tayles coming down

Ma. If the firſt note haue a tayle on the left ſide hanging downward: (the ſecond aſcending or deſcending) *it is a briefe.*

Example.



2 4 2 2 2 2 2 2 2 2 4 2 2

Phi.

Phi. But how if the tayle go vpward?

Ma. Then is it and the next immediately following (which I pray you keep well in mind) *a ſemibriefe:* First notes with tayles aſcending.

Example.

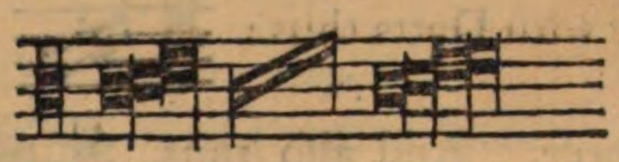
1 1 4 1 1 1 1 1 1 1 1

Phi. How if the tayle goe both vpward and downward?

Ma. There is no note ſo formed, as to haue a tayle of one ſide to go both vpward and downward.

Phi. But how if it haue a tayle on the right ſide?

Ma. Then out of doubt it is as though it were not in Ligature and is a Long, thus. Euery note hauing a tayle on the right ſide, is as though it were not in Ligatures.

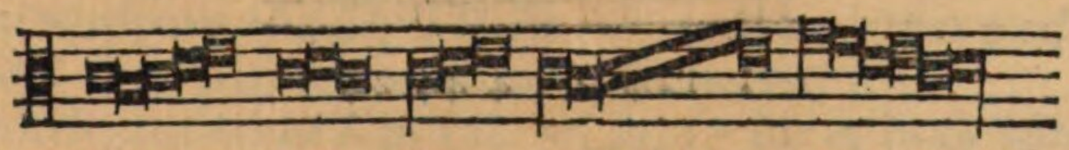


4 2 4 2 4 4444

And this is true, as well in the laſt notes as in the firſt.

Phi. Now I thinke you haue tolde me all that may be ſpoken of the firſt notes: I pray you proceede to the middle notes, and their nature.

Ma. Their nature is eaſily knowne: *for euery note ſtanding betweene two others is a Briefe,* as thus. A generall rule for midle notes in Ligatures.



4 2 2 2 2 2 2 4 2 2 2 2 2 2 2 2 4 2 2 2 2 2 4

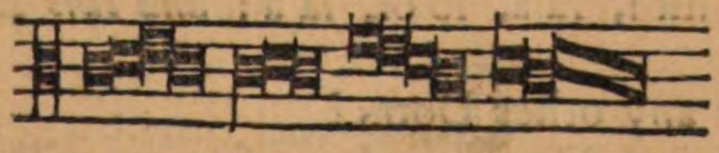
But if it followe immediately after another, which had a tayle going vp, then is it a Semibriefe as I tould you before, and you may ſee here in this Exception.

Example.

1 1 2 1 1 2 2 4 1 1 2 2

Phi. So, now goe to the finall or laſt notes.

Ma. Euerie finall note of a Ligature deſcending, being a ſquare note is a Long: Finall notes in Ligatures.

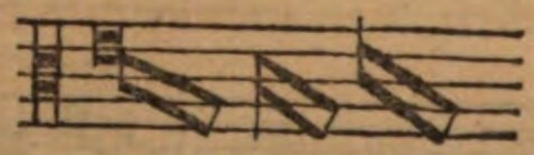
Example. 

2 2 2 4 2 2 4 4 2 2 4 1 1 2 2

Phi. But how if it be a hanging or long note?

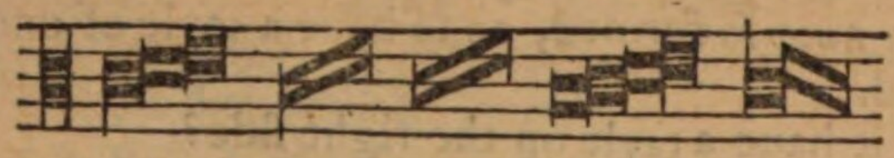
Ma.

Ma. Then is it alwayes briefe, except it follow a note which hath the taile vpwarde, as here.



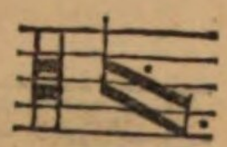
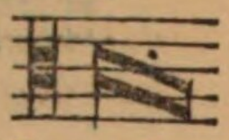
4 2 2 2 2 1 1

But if the note be aſcending, be it either ſquare or long, it is alwaies a briefe if it lacke a tayle, as thus;

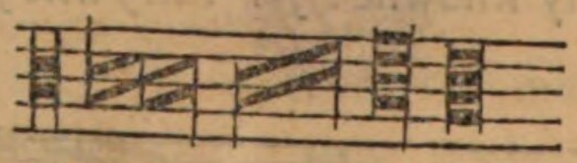


2 2 2 2 2 2 2 2 2 2 2 2 1 1 2

Dotted notes in Ligature.

There be alſo *Ligatures* with Dotts thus:  whereof, the firſt is three Minomes, and the laſt three. And alſo thus,  whereof, the firſt is three Semibriefes, and the laſt two.

There bee likewiſe other *Ligatures* which I haue ſeene, but neuer vſed by any approued author, whereof I will ceaſe to ſpeake further, ſetting them onely downe with figures ſignifying their value of *Semibriefes*, whereof if you finde one directly to bee ſet ouer another, the loweſt is alwaies firſt ſung:

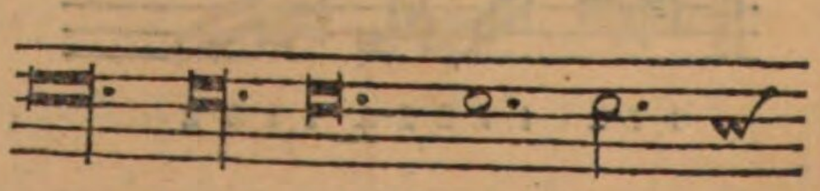
Example. 

1 124 2 4 44 24

Phi. Now haue you fully declared the *Ligatures*, all which I perſwade my ſelfe I vnderſtand well enough: but becauſe you ſpeake of a dotted *Ligature*, I doe not vnderſtand that yet perfectly: therefore I pray you ſay what *Dotts* or *Poynts* ſignifie in ſinging.

Ma. For the better inſtruction here is an example of the *Notes* with a *Dott* following euerie one of them.

Dotts and their ſignification.



And as your *reſts* ſignified the whole length of the notes in ſilence, *ſo doth the Dott the halfe of the note going before to be holden out in voice not doubled,* as (marke me) v vt, re e, mi i, fa a, ſo ol, la a: *and this Dott is called a Dott of augmentation.*

A Dott of augmentation

Phi. What, be there any other Dotts?

Ma. Yes, there be other Dotts: whereof wee will ſpeake in there owne place.

Phi. Hauing learned the formes and value of the notes, reſtes and Dotts by

by themſelues, it followeth to ſpeake of the Moodes: and therefore I pray you to proceede to the declaration of them.

Ma. Thoſe who within theſe three hundreth yeares haue written the Arte of Muſicke, haue ſet downe the Moodes otherwiſe then they either haue been or are taught now in England.

Phi. What hath beene the occaſion of that?

Ma. Although it be hard to aſſigne the cauſe, yet may we coniecture that although the greate muſicke maiſters who excelled in fore time, no doubt were wonderfully ſeene in the knowledge thereof, as well in ſpeculation as practice; yet ſince their death the knowledge of the arte is decayed, and a more ſlight or ſuperficiall knowledge come in ſteede thereof: ſo that it is come now adayes to that, that if they know the common Moode and ſome *Triples*, they ſeeke no further.

Phi. Seeing that it is alwayes commendable to know all, I pray you firſt to declare them as they were ſet downe by others, and then as they are vſed now adayes.

Ma. I will, and therefore be attentiue.

Phi. I ſhall be ſo attentiue, that except I finde ſome great doubt, I will not diſmember your diſcourſe till the ende.

The definition of a degree.

Ma. Thoſe which we now call Moodes, they tearmed degree of Muſicke: the definition they gaue thus: a degree is a certaine meane whereby the value of the principall notes is perceiued by ſome ſigne ſet before them, degrees of muſicke they made three: *Moode, Time,* and *Prolation.*

Three degrees.

Phi. What did they tearme a *Moode?*

Moodes.

Ma. The dew meaſuring of Longs and Larges: and was either *greater or leſſer.*

Phi. What did they tearme the *great moode?*

Great Moode.

Ma. The dew meaſuring of Larges by Longs: and was either perfect or vnperfect.

Phi. What did they tearme the *Great moode perfect?*

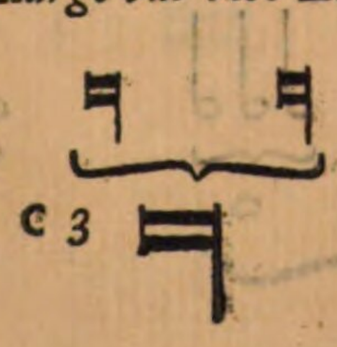
Ma. That which gaue to the Large three Longs: for in both Moode, time, and prolation, that they tearme perfect which goeth by three: as, the greate Moode is perfect when three *Longs* go the *Large.* The leſſe Moode is perfect when three *Brieſes* go to the *Long:* and time is perfect when three *Semibrieſes* go to the *Brieſe.* And his ſigne is thus. O 3.

Franchinus. Glareanus. Loſſius.

Phi. Which Moode did they tearme, the great one imperfect?

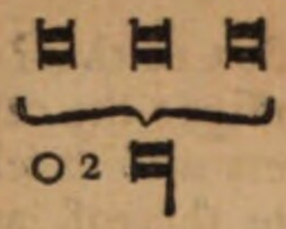
Ma. That *which gaue to the Large but two Longs.* His ſigne is thus, C 3

Franchinus op. mui. it. trac. 3 cap. 2. Loſſius. lib. 2. cap. 4. Peter Aron Tuſcanello.

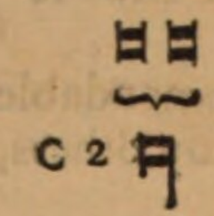


Phi. What did they call the *leſſer Moode?*

Ma. That mood which meaſured the Longs by the Breeues, and is either perfect or vnperfect. The leſſe Moode perfect was *when the Long contained three Breeues,* and his ſigne is thus, O 2.

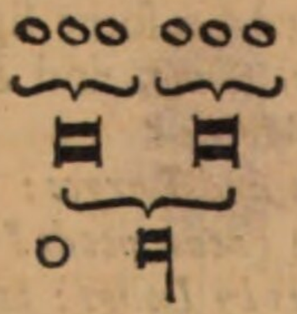


The leſſe Moode vnperfect is, *when the Long containeth but two Breeves.* And his ſigne is thus, C 2.

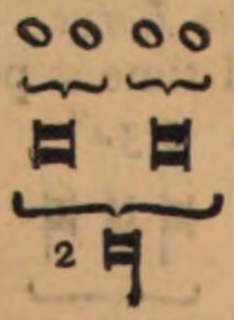


Phi. What called they *Time?*

Ma. The dimenſion of the Briefe by Semibrieeues: and is likewiſe perfect or vnperfect. *Perfect time is, when the Briefe containeth three Semibreeues.* His ſignes are theſe, ⊕ 3, C 3, O.

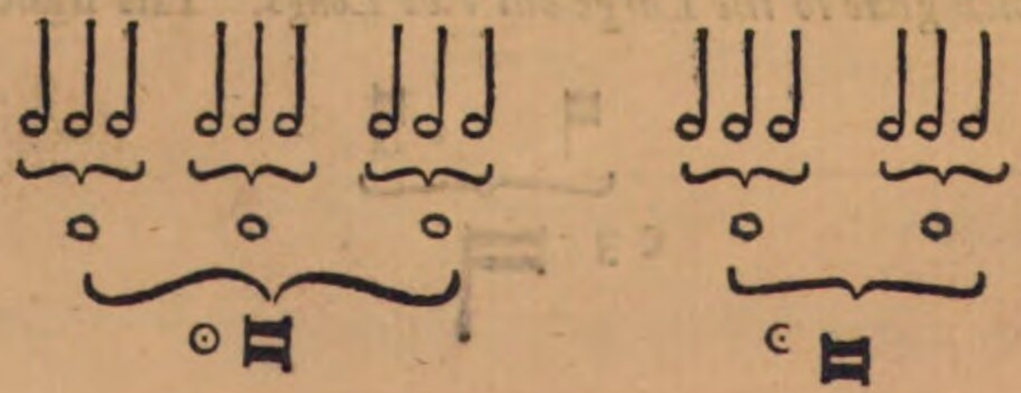


The time vnperfect is, *when the Brief containeth but two Semibreeues,* whoſe ſignes are theſe, O 2, C 2, C.



Phi. What is *Prolation?*

Ma. It is the meaſuring of Semibriefes *by* Minoms, and is either more or leſſe. *The more prolation is, when the* Semibrief *containeth three* Minoms: his ſignes be theſe, ⊙ C.



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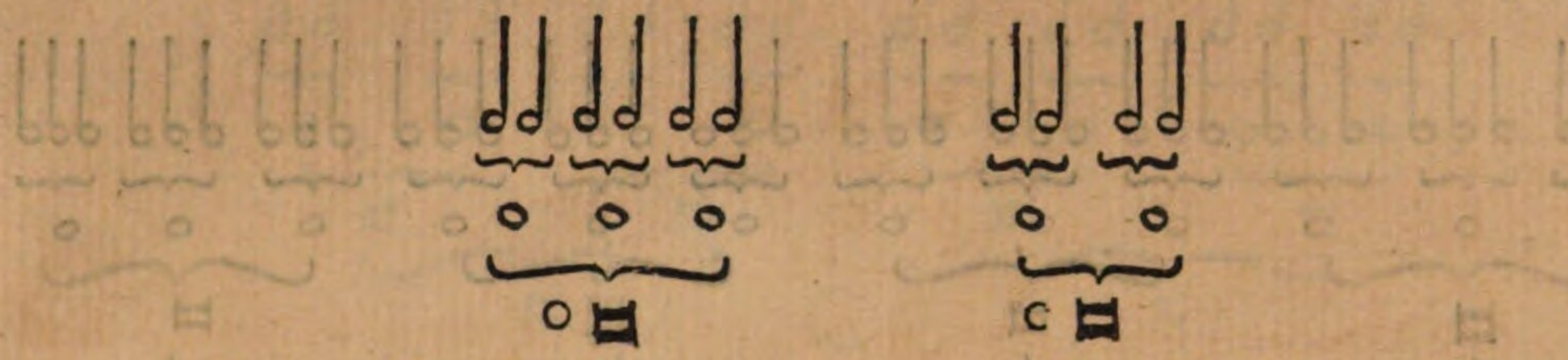
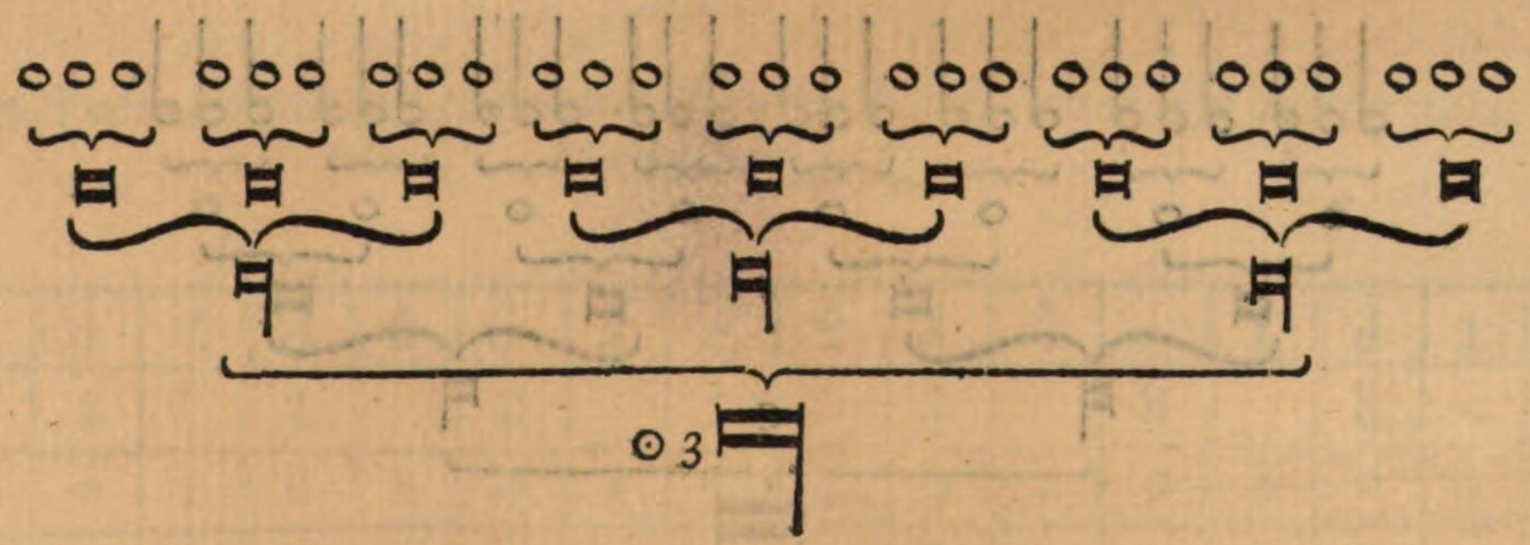
The leſſe prolation is when the Semibriefe *contayneth but two* Minomes: The ſigne whereof is the abſence of the dott thus, O C.



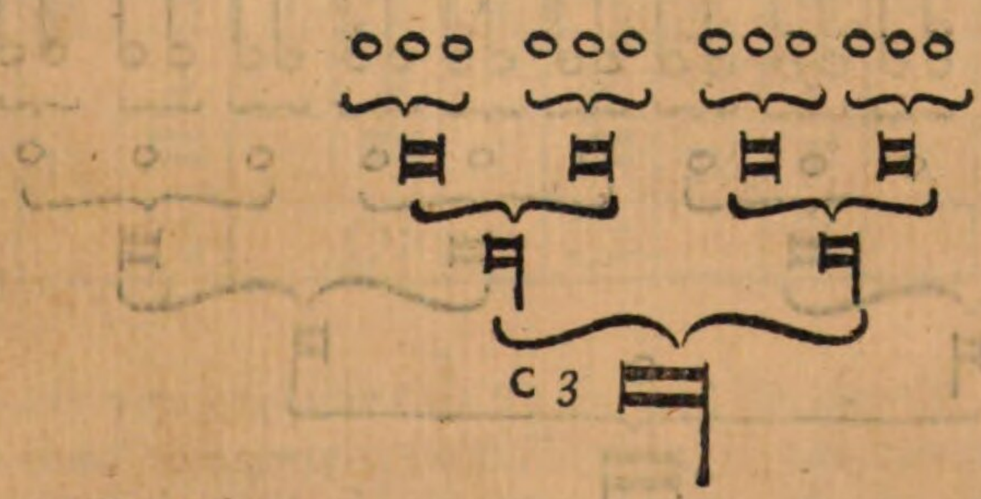
So that you may gather that the *number doth ſignifie the moode, the circle, the time, and the preſence or abſence of the point the prolation.* I haue thought good for your further knowledge to ſet downe before you the examples of all the Moodes, ioyned to their times and prolations: to begin with the great Moode perfect. Here is his enſample following without any prolation, becauſe in this Moode it is alwayes * *vnperfect.*

* Great Mood and time perfect.



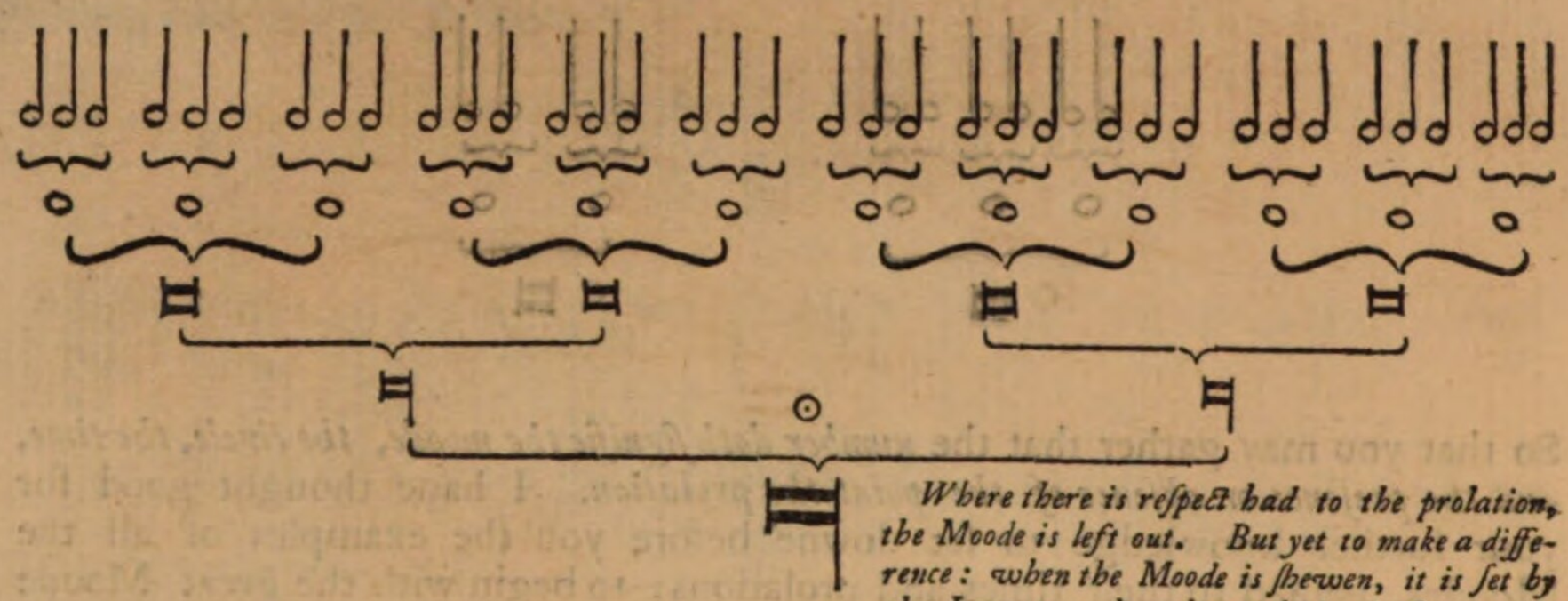
The great Moode vnperfect, with time perfect, is ſet downe thus.

Great Moode vnperfect and time perfect.



The *leſſer Moode perfect* and *vnperfect*, may bee gathered out of the former two. It followeth, to ſet downe the Prolation in the times perfect and vnperfect: Prolation perfect in the time perfect, is thus:

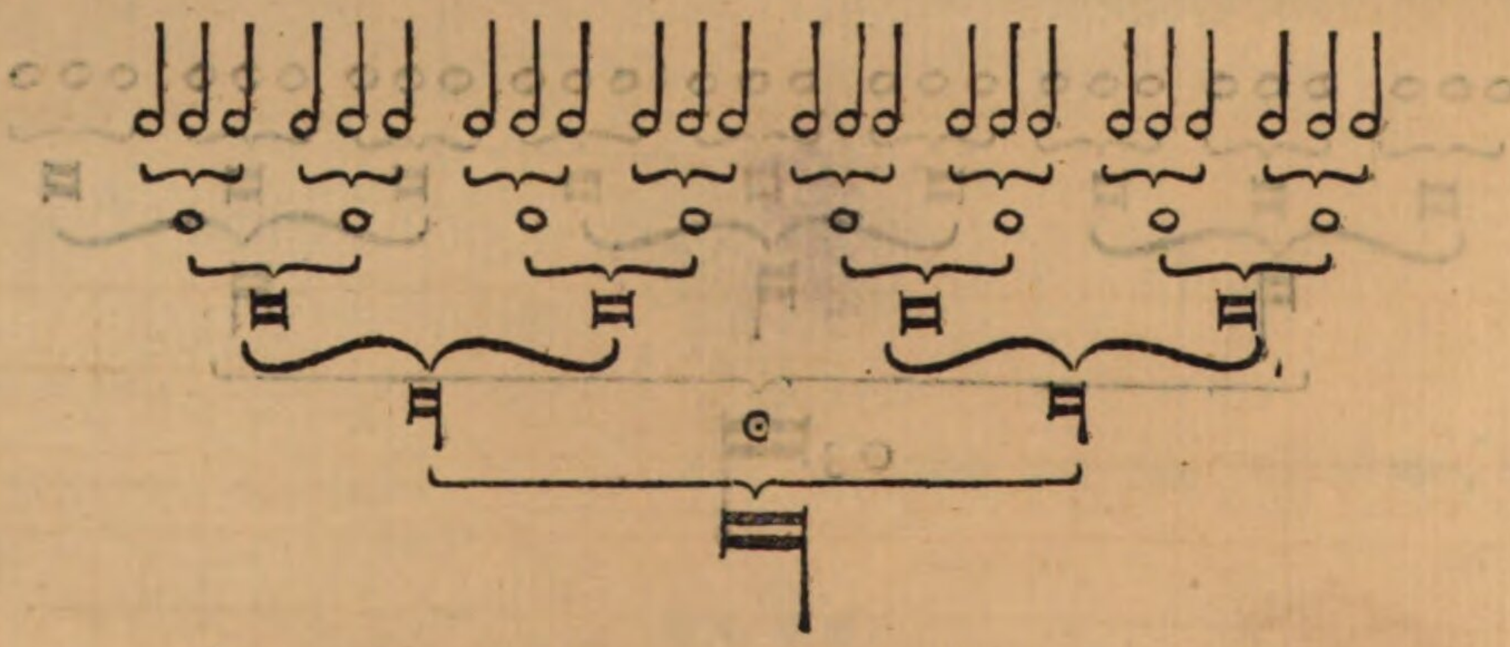
Great Moode imperfect. Small Moode imperfect, time and prolation both perfect.



Where there is reſpect had to the prolation, the Moode is left out. But yet to make a difference: when the Moode is ſhewen, it is ſet by the Large: when the prolation is ſhewen, it is alwayes within.

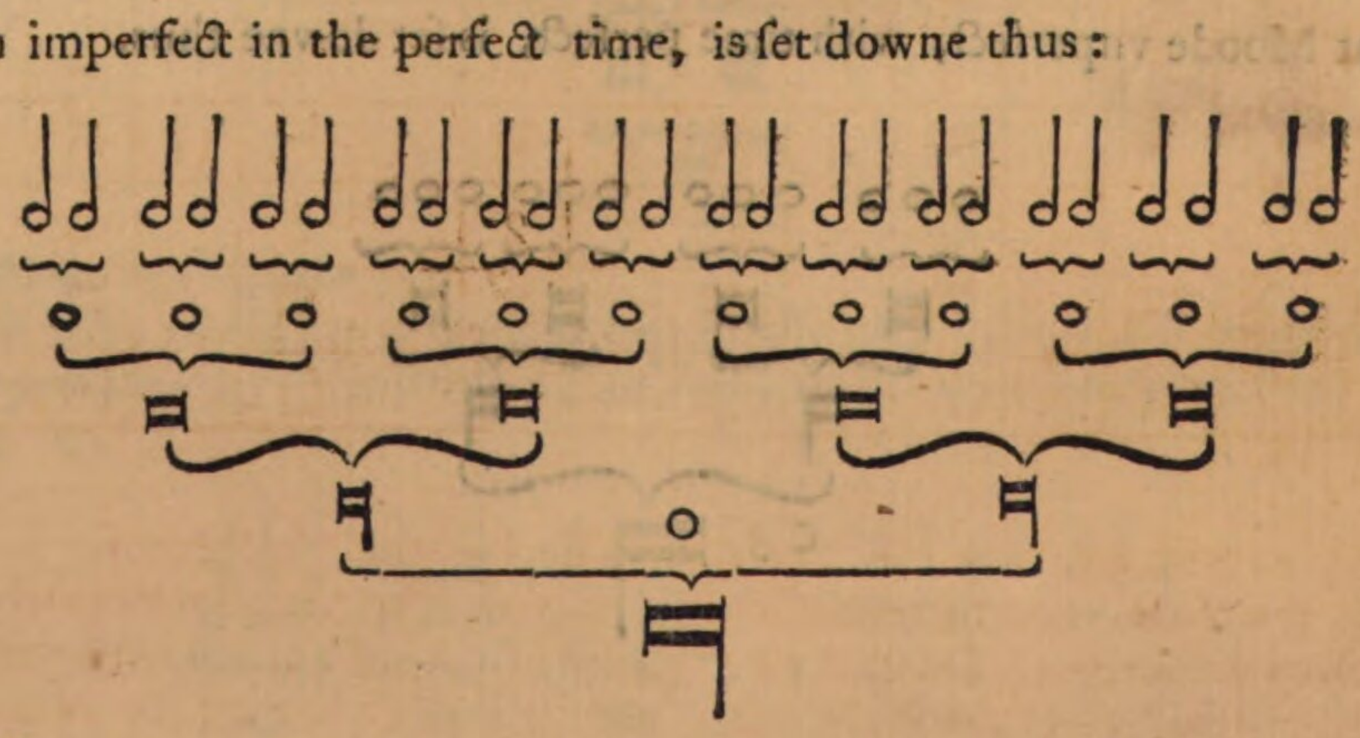
Prolation perfect in the time vnperfect is ſet thus:

Great Moode imperfect, Small Moode imperfect, time imperfect and prolation perfect.



Prolation imperfect in the perfect time, is ſet downe thus:

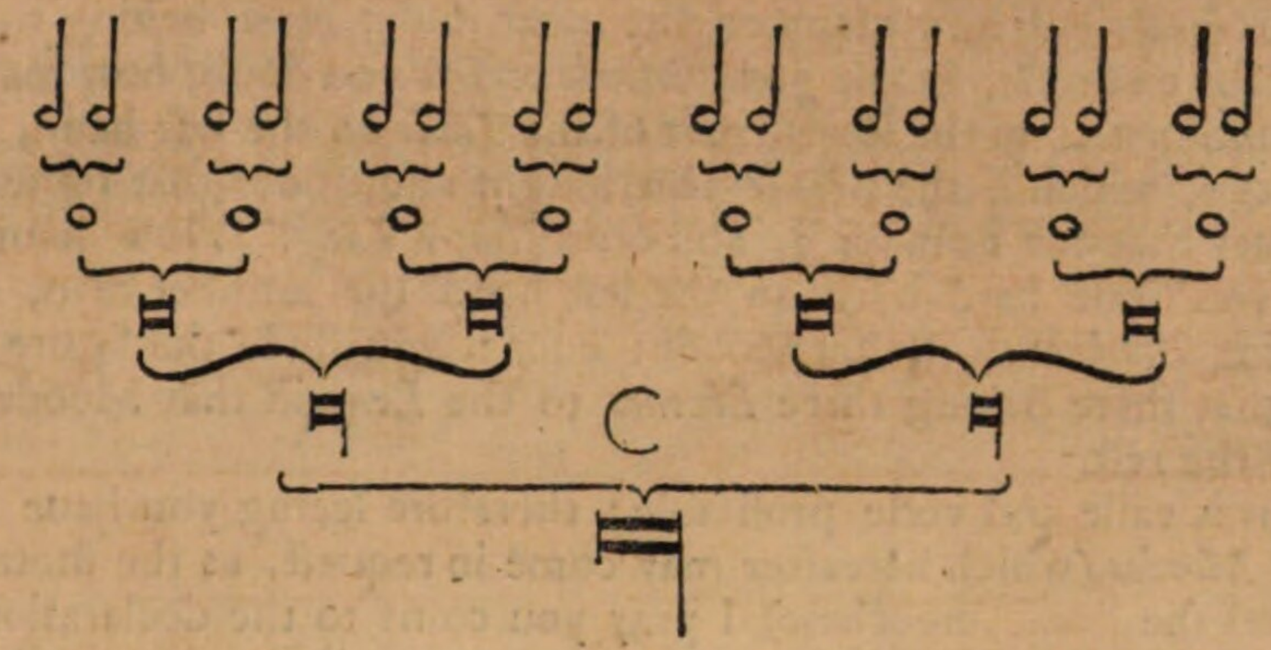
Both Moodes imperfect, time perfect, and prolation vnperfect.



The

The vnperfect prolation in the vnperfect time, thus:

Both Moodes, time and prolation vnperfect.



And becauſe you may the better remember the value of euerie note, according to euerie ſigne ſet before it, here is a Table of them.

A Table containing the value of euerie Note, according to the value of the Moodes or ſignes.

½	𝅗𝅥	½	𝅗𝅥	½	𝅗𝅥	½	𝅗𝅥	½	𝅗𝅥	½	𝅗𝅥	1	𝅗𝅥	1	𝅗𝅥
	2		2		2		2		2		2		3		3
1	o	1	o	1	o	1	o	1	o	1	o	3	o	3	o
	3		3		2		2		3		2		3		2
3	𝅜	3	𝅜	2	𝅜	2	𝅜	3	𝅜	2	𝅜	9	𝅜	6	𝅜
	3		2		3		2		2		2		2		2
9	𝅝	6	𝅝	6	𝅝	4	𝅝	6	𝅝	4	𝅝	18	𝅝	12	𝅝
	3		2		2		2		2		2		2		2
27	𝅗𝅥	12	𝅗𝅥	12	𝅗𝅥	8	𝅗𝅥	12	𝅗𝅥	8	𝅗𝅥	36	𝅗𝅥	24	𝅗𝅥
	O3		C3		O2		C2		O		C		⊙		☉

Phi. I pray you explaine this *Table*, and declare the vſe thereof.

The vſe of the precedent Table.

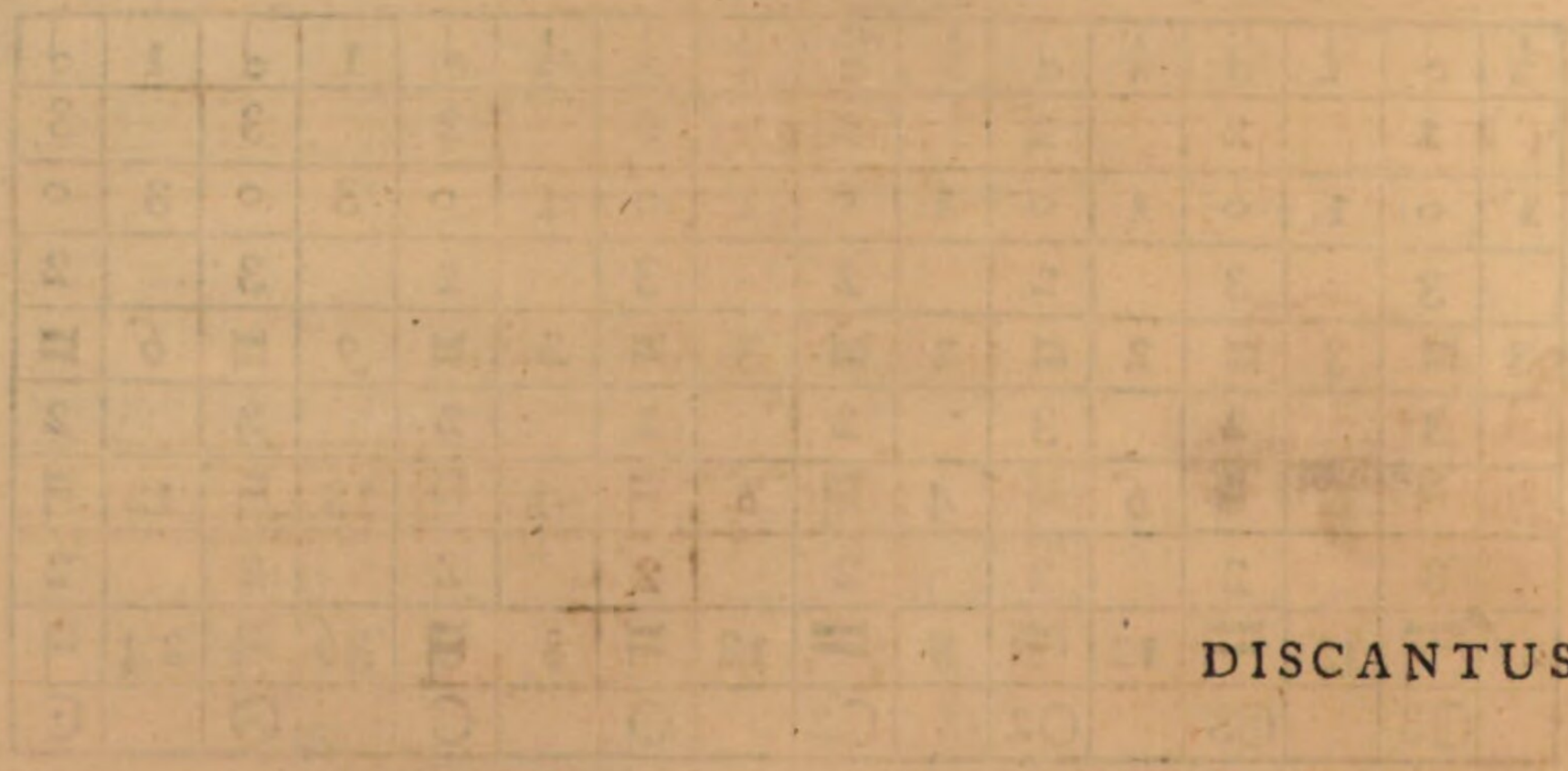
Ma. In the *Table* there is no difficultie, if you conſider it attentiuely. Yet, to take away all ſcruple, I will ſhew the vſe of it. In the lower part ſtande the *ſignes*, and iuſt ouer them the *notes*, that if you doubt of the value of any *note* in anie *ſigne*, ſeeke out the *Signe* in the loweſt part of the *Table*, and iuſt ouer

ouer it you ſhall finde the *note:* then at the left hand, you ſhall ſee a number ſet euen with it, ſhewing the value or how many *Semibreeues* it containeth. Ouer it you ſhall find how many of the next leſſer *notes* belong to it in that ſigne. As for example, in the *great Moode perfect* you doubt how many *Breeues* the *Long* containeth: in the loweſt part of the *Table* on the left hand, you finde this figne o 3, which is the *Moode* you ſought: iuſt ouer that ſigne you finde a *Large*, ouer that the number 3, and ouer that a *Long*. Now hauing found your *Long* you finde hard by it on the left hand the number of 9, ſignifying that it is nine *Semibreeues* in that Moode: ouer it you finde the figure of three, ſignifying that there belong three *Breeues* to the *Long* in that Moode: and ſo foorth with the reſt.

Phi. This is eaſie and verie profitable: therefore ſeeing you haue ſet downe the ancient *Moodes* (which hereafter may come in requeſt, as the ſhotten-bellied doublet, and the great breeches,) I pray you come to the declaration of thoſe which wee vſe now.

Ma. I will: but firſt you ſhall haue an example of the vſe of your Moodes in ſinging, where alſo you haue an example of *augmentation*, (of which wee ſhall ſpeake another time) in the *Trebble* and *Meane* partes. The *Tenor* part expreſſeth the *leſſer moode perfect*, that is, three *Breeues to the Long: the blacke Longs containe but two Breeues.* But *when a white Breefe or a Breefe reſt doeth immediately follow a Long, then the Long is but two Breeues*, as in your Tenor appeareth. Your Baſe expreſſeth *time perfect*, *where euerie Briefe containeth three Semibreeues*, except *the blacke*, which containeth *but two.*

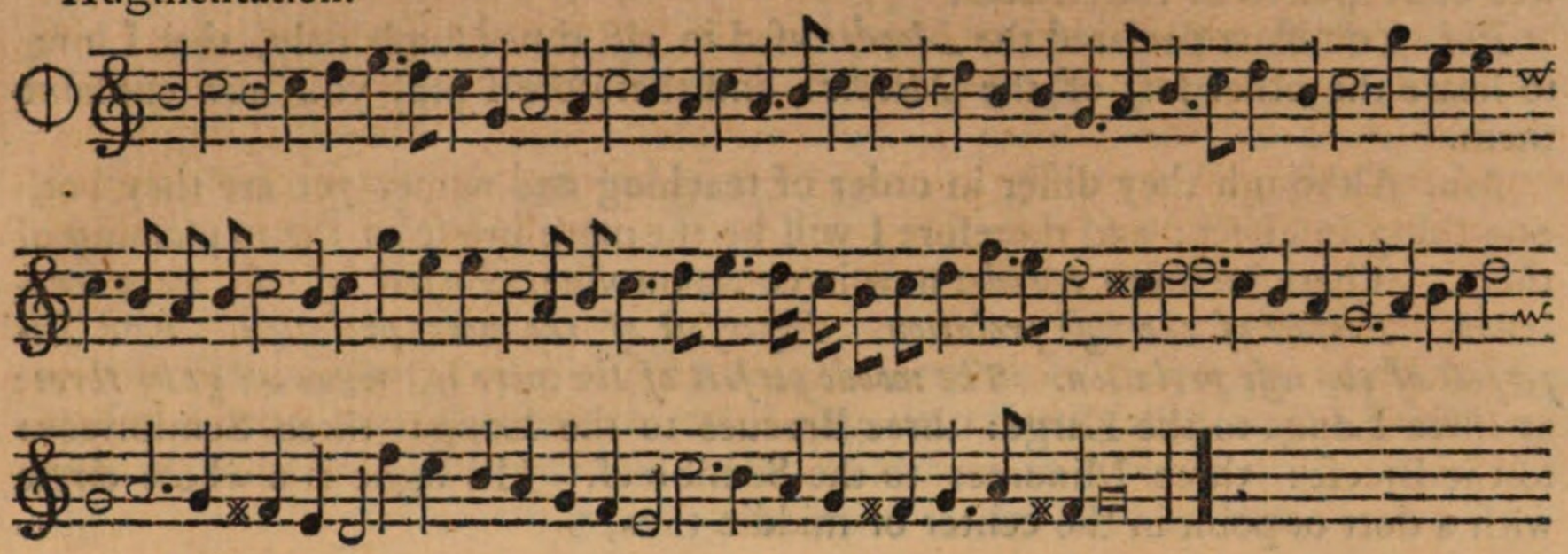
This is imperfection, whereof hereafter.



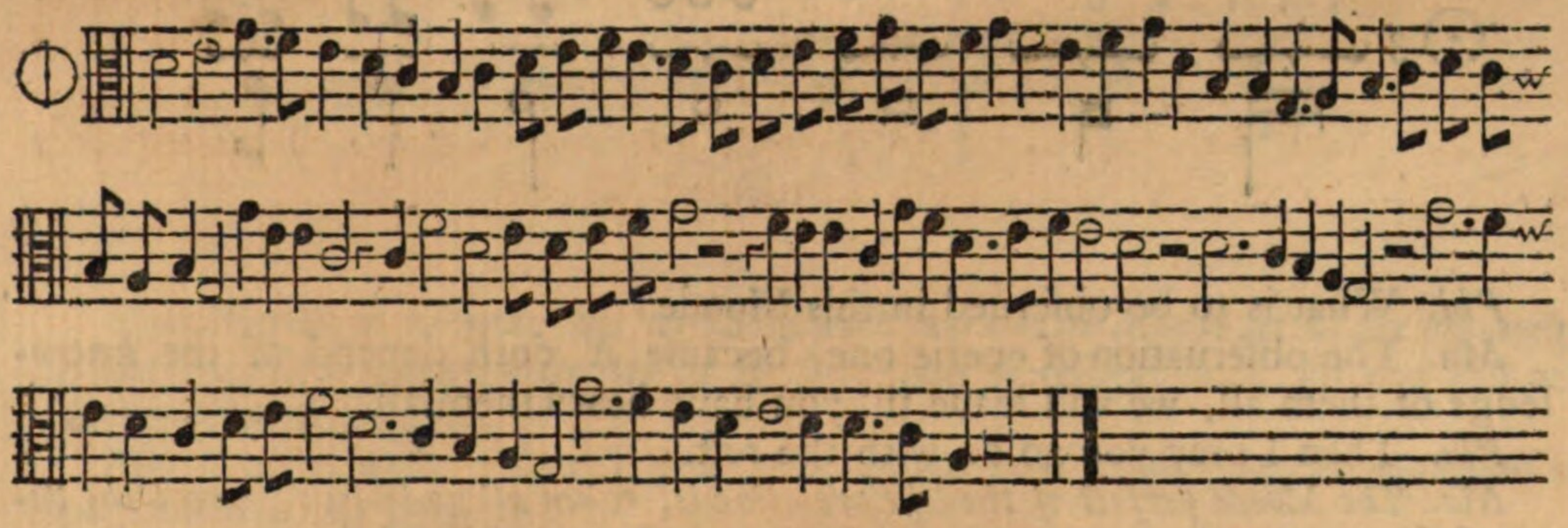
DISCANTUS.

DISCANTUS.

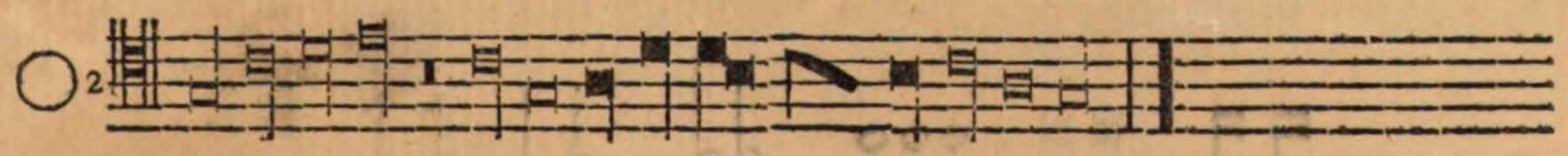
Augmentation.



ALTUS.

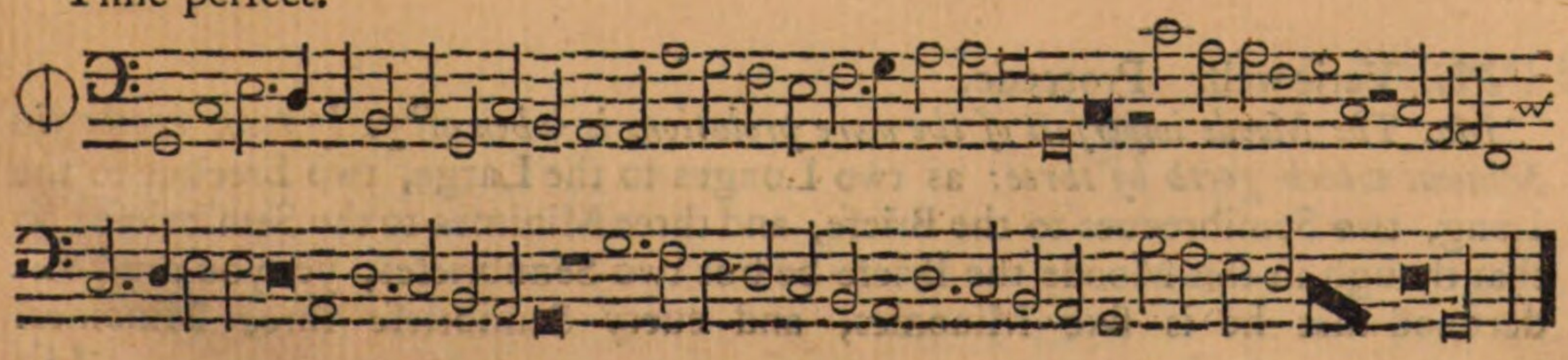


TENOR.



BASSUS.

Time perfect.



Phi.

Phi. So much of this ſong I vnderſtand as the knowledge of the degrees hath ſhowen me: the reſt I vnderſtand not.

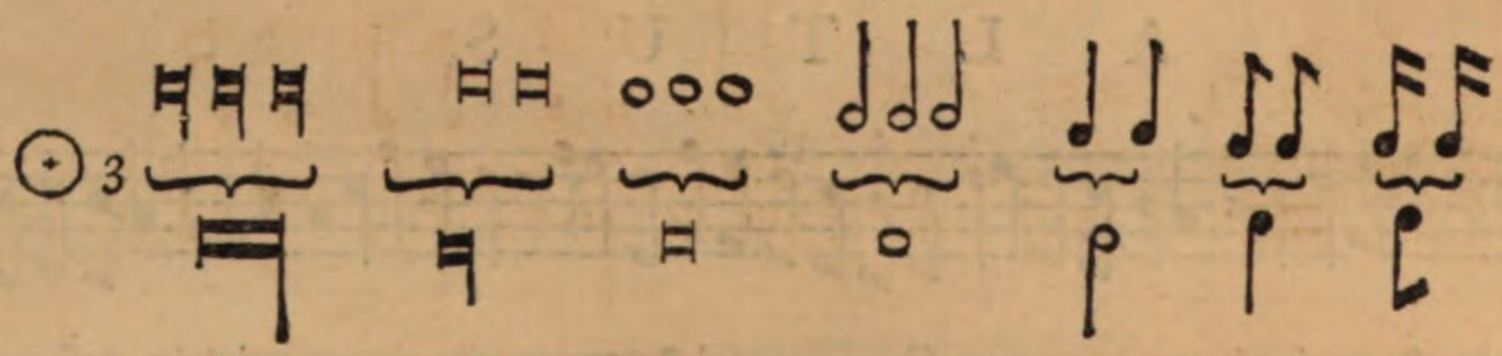
Ma. The reſt of the obſeruations belonging to this, you ſhall learne, when wee haue ſpoken of the *Moodes*.

Phi. You haue declared the *Moodes* vſed in old times ſo plainely, that I long to heare the other ſort of the *Moodes:* and therefore I pray you now explaine them.

Expoſition of the foure vſuall Moodes.

Ma. Although they differ in order of teaching and name, yet are they both one thing in effect: and therefore I will be the more briefe in the explaining of them. There be foure *Moodes* now in common vſe: *Perfect of the more prolation. Perfect of the leſſe prolation. Imperfect of the more prolation.* And *Imperfect of the leſſe prolation. The moode perfect of the more is, when all go by three:* as three Longs to the Large: three Breeues to the Long: three Semibrieues to the Breefe: three Minomes to the Semibreef. His ſigne is a whole circle with a dott or point in the center or middle thus, ⊙

Perfite of the More.



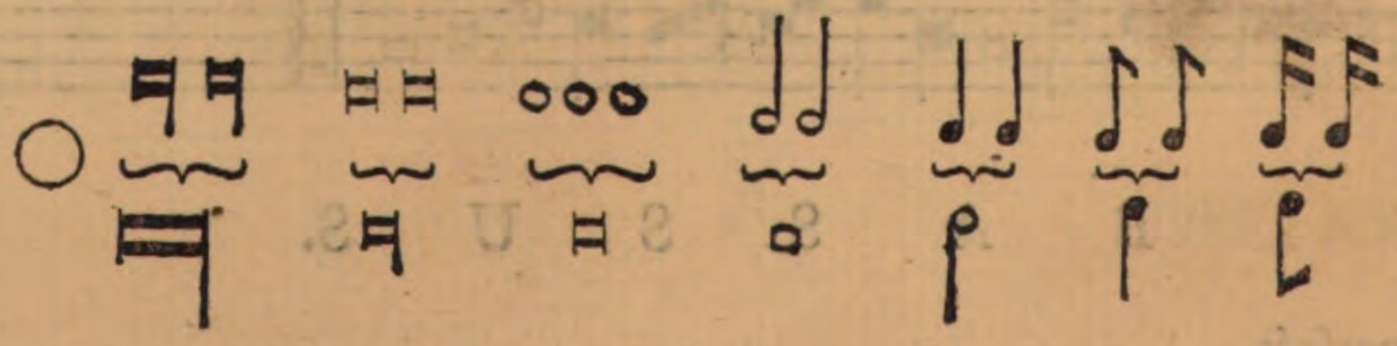
Phi. What is to be obſerued in this Moode?

Ma. The obſeruation of euerie one, becauſe it doth depend of the knowledge of them all, we will leaue till you haue heard them all.

Phi. Then I pray you go on with the reſt.

Ma. The Moode perfect of the leſſe prolation is, when all go by two, except the Semibreefe: as two Longes to the Large: two Breeues to the Long: three Semibreeues to the Breefe: two Minoms to the Semibreefe. And his ſigne is a whole circle without any point or dott in the middle, thus.

Perfite of the Leſſe.

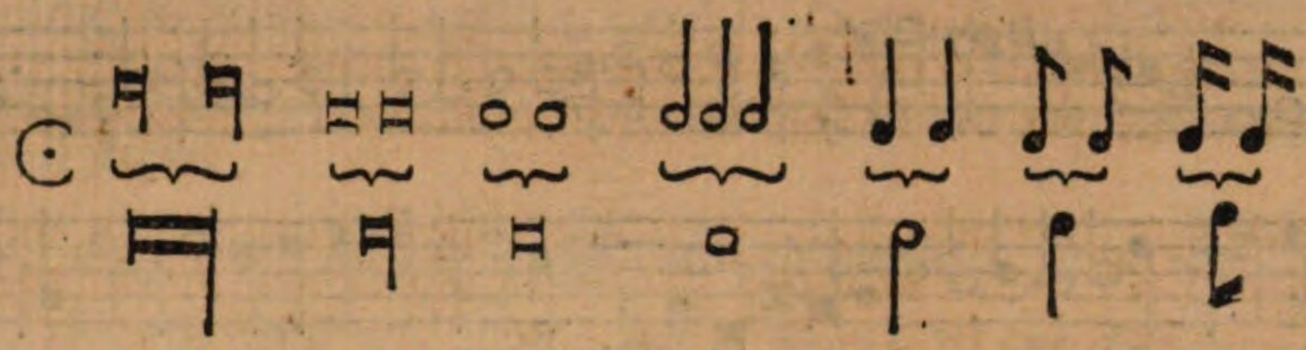


Phi. Verie well. Proceede.

Ma. The Moode imperfect of the more prolation, is when all go by two, except the Minome which goeth by three: as two Longes to the Large, two Breeues to the Long, two Semibreeues to the Briefe, and three Minimes to the Semibriefe: ſo that though in this Moode the Briefe be but two Semibriefes, yet you muſt vnderſtand that he is ſixe Minomes, and euery Semibriefe three Minomes.

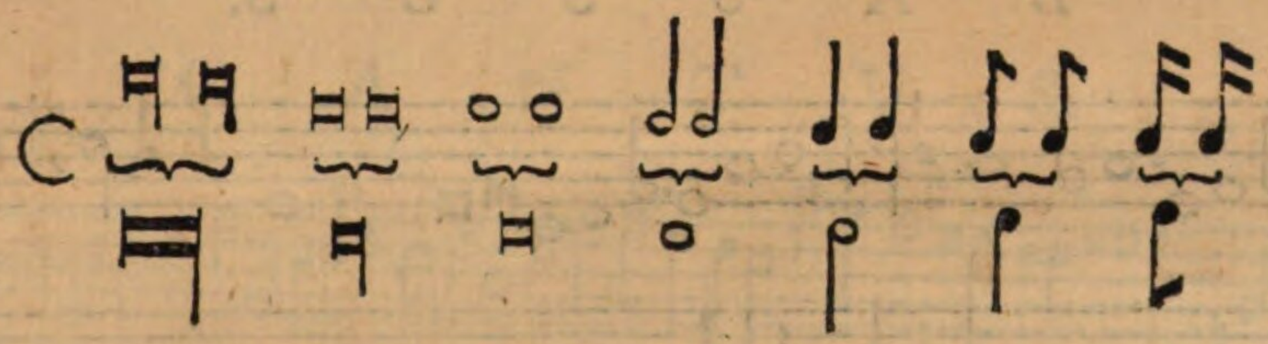
His

His ſigne is a halfe circle ſet at the beginning of the ſong, with a dott in the middle; thus. Imperfite of the More.



The Moode imperfect of the leſſe prolation is, when all go by two: as two Longs to the Large, two Breeues to the Long, two Semibriefes to the Briefe, and two Minomes to the Semibriefe, two Crotchets to the Minome, &c. His ſigne is a halfe circle without a dott or point ſet by him, as thus.

Imperfite of the Leſſe.

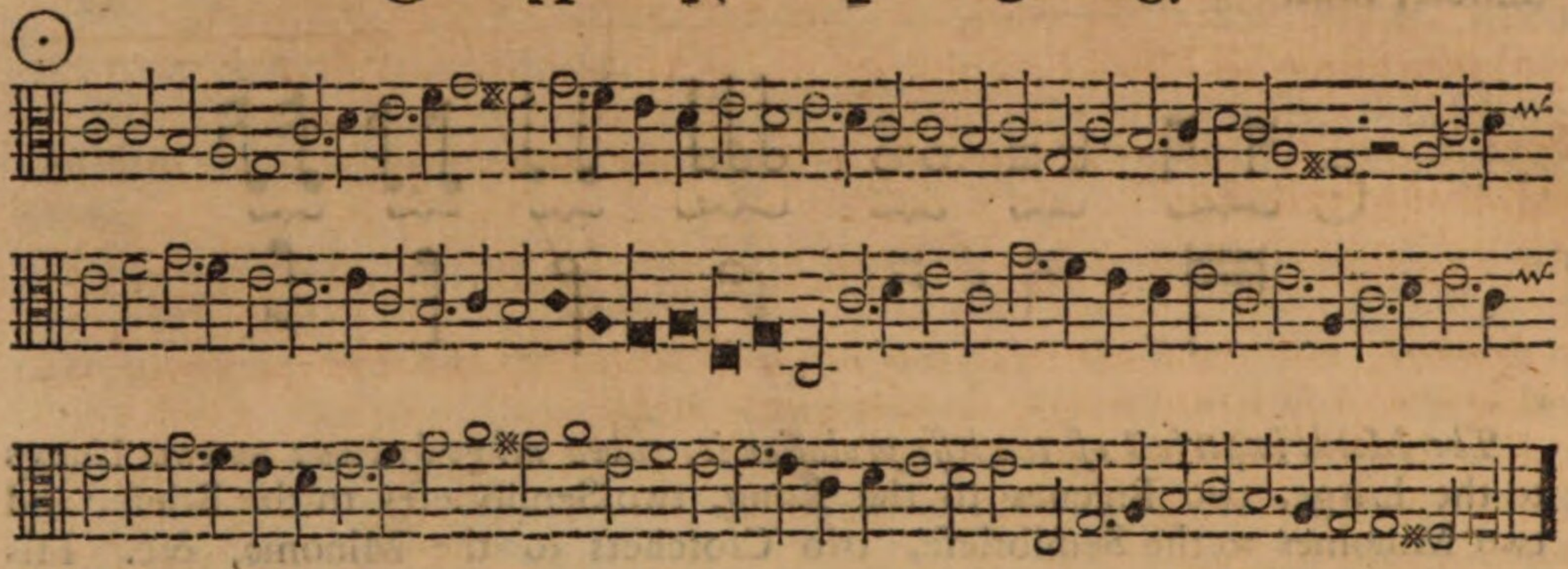


This Moode is in ſuch vſe, as *whenſoeuer there is no Moode ſet at the beginning of the ſong, it is always imagined to be this:* and in reſpect of it, all the reſt are eſteemed as ſtrangers.

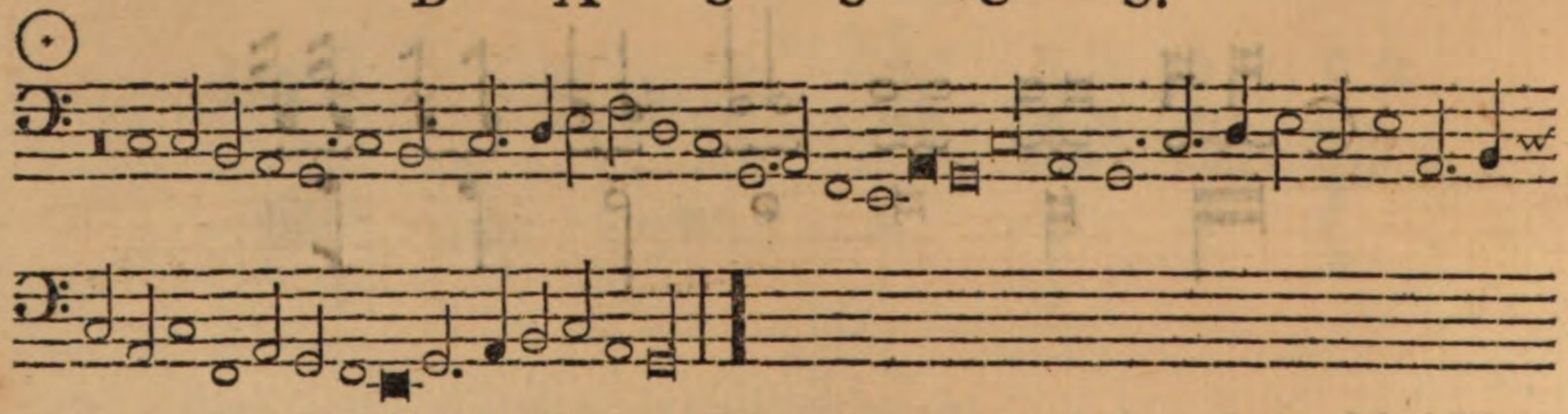
Phi. This is well. Now I pray you ſhewe mee what is to be obſerued in euery one of the Moodes?

Ma. The particular obſeruations, becauſe they are beſt conceiued by examples, I will ſet you down one of euerie ſeuerall Moode. And to begin with *the perfect of the More*, take this example of *a Duo*.

C A N T U S.



B A S S U S.



Phi. Now I pray you begin and ſhew me how I may keepe right time in this example.

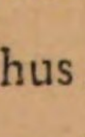
The value of ſome Notes in this Moode.

Ma. In this Cantus there is no difficultie, if you ſing your Semibriefes three Minimes apeece (the blacke excepted, which is alwaies but two) your Brieues nine, and your black Brieues ſixe. And whereas there is a briefe reſt in the beginning of the Baſe, that you muſt recken nine Minimes. There is alſo in the Baſe a Long, which muſt be ſung nine Semibriefes, which is xxvii. Minimes.

Phi. A time for an *Atlas* or *Typhæus* to hold his breath, and not for mee or any other man now adayes.

Ma. True: but I did ſet it down of purpoſe, to make you vnderſtand the nature of the Moode.

A director, and the vſe thereof.

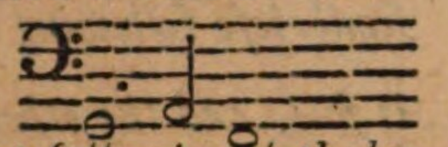
Phi. You did well. But I pray you, what is that which you haue ſet at the end of the verſe, thus: 

Ma. It is called an *Index* or *Director:* for looke in *what place it ſtandeth, in that place doth the firſt note of the next verſe ſtand.*

Phi. But is there no other thing to be obſerved in this Moode?

Ma. Yes: for though in this Moode, and likewiſe in the other of this prolation, euerie Semibriefe be three Minimes: yet *if an odd Minime come immediately either after or before* (but moſt commonly after) *a ſemibriefe, then is the ſemibriefe ſung but for two minimes,* and that other Minime maketh vp the number for the ſtroke. But to the intent that the ſinger may the more eaſily perceiue

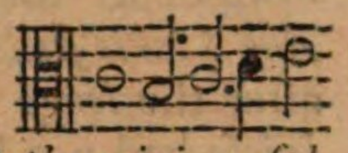
ceiue when the Minime is to bee taken in with the Semibriefe, and when it is to be left out: the maiſters haue deuiſed a certaine dott (called a dott of diuiſion) *which being ſet betwixt a Semibriefe and a Minime*, thus:



A dott of diuiſion, with the nature and vſe thereof.

ſheweth, that the Semibriefe is perfect, and that the minime next following doth belong to another ſtroke.

Likewiſe, *if the dott of diuiſion come betwixt two minimes*, thus:

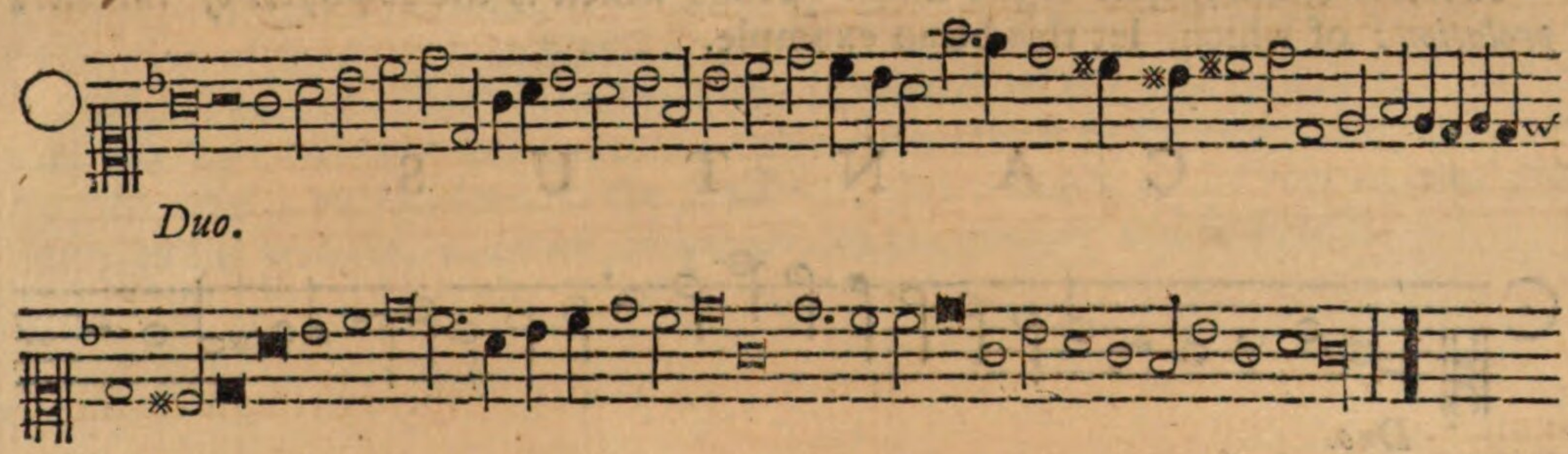


it ſignifieth, that the Semibriefe going before is vnperfect, and that the minime following it muſt be joyned with it to make up the ſtroke.

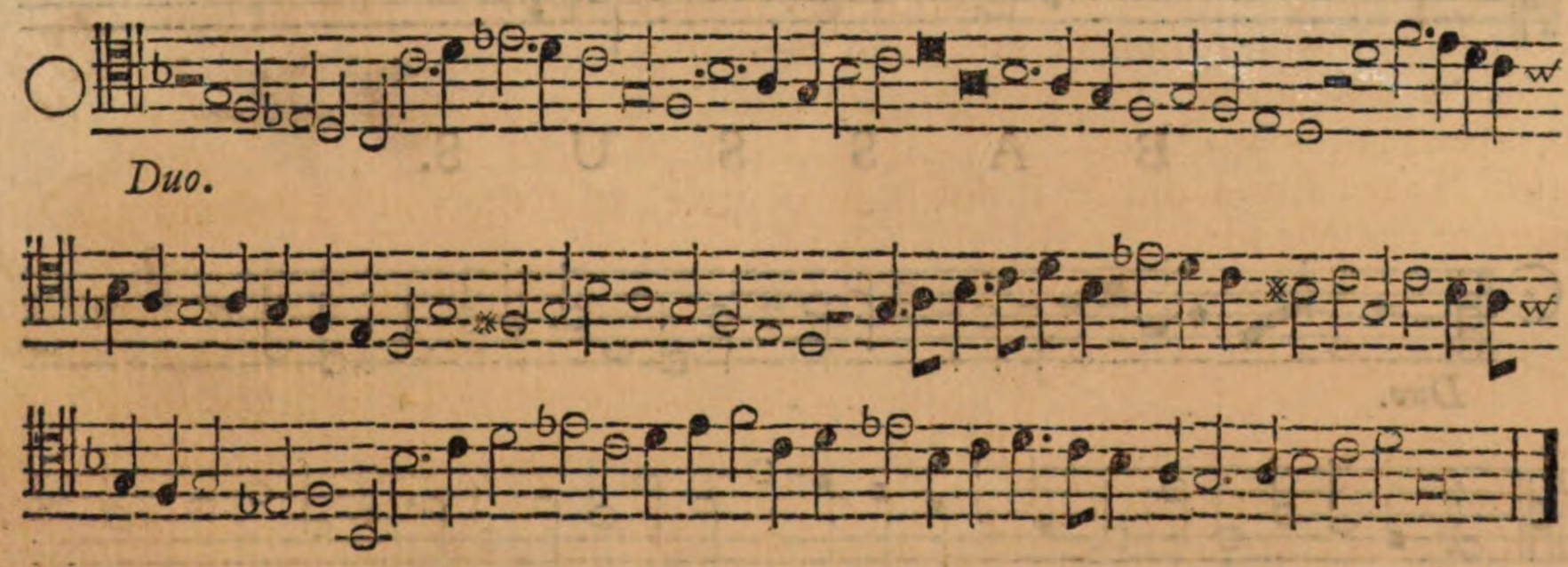
Phi. Now I think you haue ſufficiently declared the nature of this Moode: I pray you therefore go forward to the next, or perfect Moode of the leſſe prolation.

Ma. Here is an enſample, pervſe it.

C A N T U S.



B A S S U S.

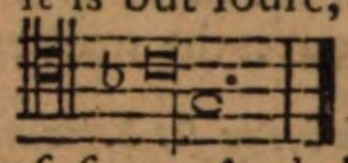
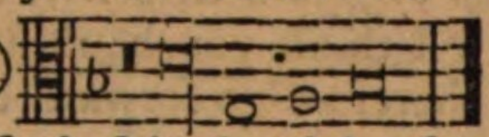


Phi. In this laſt alſo I pray you begin with your *ſtroke* and *time.*

Ma. In this Moode euerie *ſemibriefe* is two *minimes* or one full ſtroke. Euerie *briefe* three *ſemibriefes*, *except it be blacke, in which caſe it is but two.* Euerie *longe*

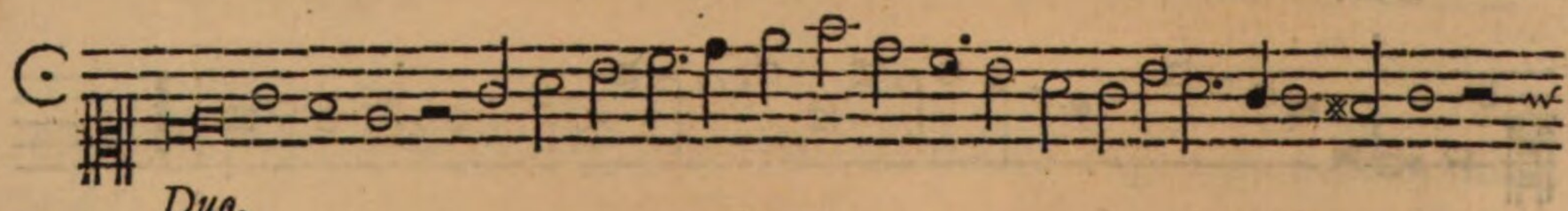
The value of the notes in this Moode.

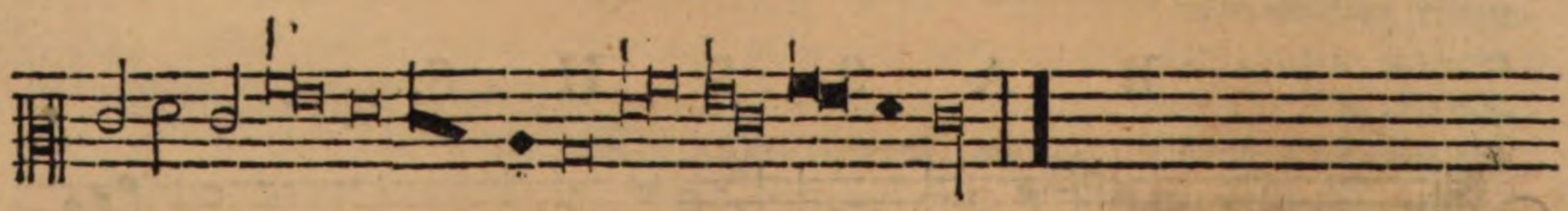
The value of a Long hauing a ſemibriefe with a dott of diuiſion after it.

longe is ſixe *ſemibriefes*, except it be black, and then it is but foure, *or haue a ſemibriefe following it noted with a dott of diuiſion thus:*  *and then it is fiue, and the other ſemibriefe maketh vp the full time of ſixe.* And though this hath beene receiued by the compoſers, yet haue they but ſmall reaſon to allowe of it: for of *Iuſquin* they had it in the Tenor part of the *Gloria* of his Maſſe *Aue Maris ſtella:* but *Iuſquin* in that place vſed it for an extremitie, becauſe after the *longe* came two *ſemibriefes* and then a *briefe:* ſo that if the firſt *ſemibriefe* had not beene taken in for one belonging to the *longe*, the ſecond muſt haue beene ſung in the time of two *ſemibriefes* and noted with a dott of alteration, as in theſe his notes you may ſee.  And tho' (as I ſayd) he vſed it vpon an extremitie, yet finde I it ſo vſed of many others without any neceſſitie. And amongſt the reſt maſter *Tauerner* in his *Kyries* and *Alleluyas*, and therefore I haue ſet it downe in this place becauſe you ſhould not bee ignorant how to ſing ſuch an example, if you ſhould finde any hereafter in other ſongs.

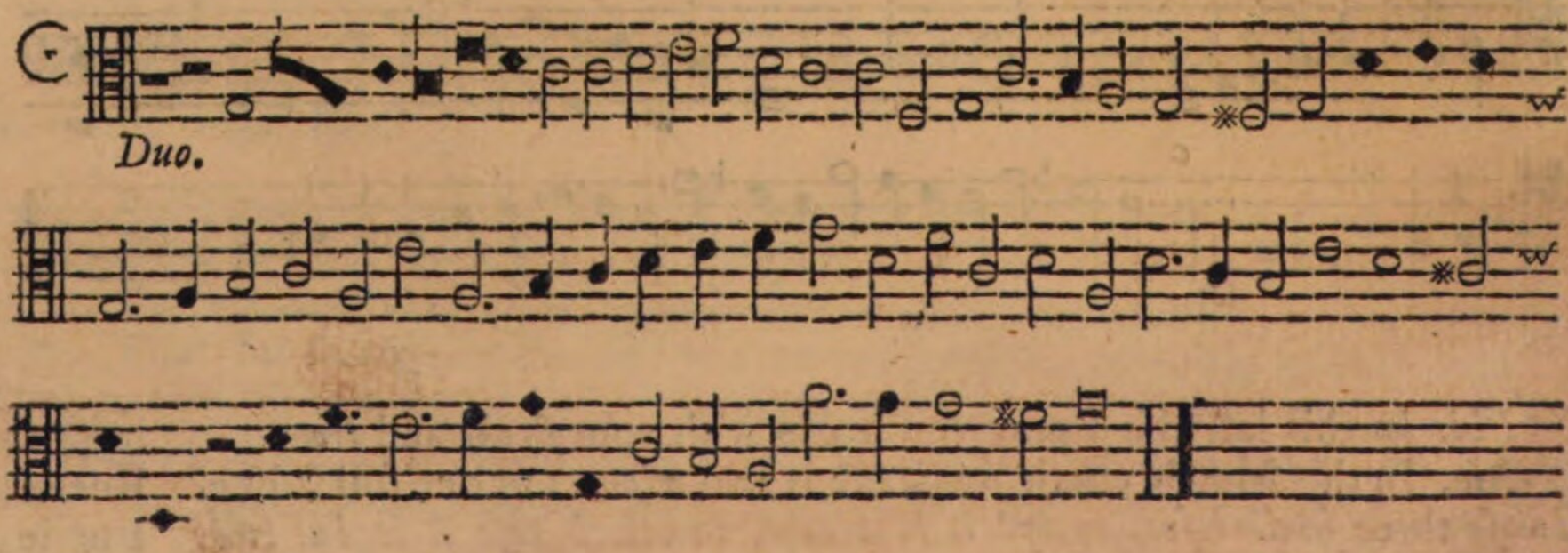
It followeth to ſpeake of the thirde Moode which is the *Imperfect of the more prolation:* of which, let this be an example.

C A N T U S.





B A S S U S.



And

And as we did in the others, to begin with your ſtroke and time. Strike and ſing euerie one of theſe *briefes* ſixe *minimes*, and euerie one of the *ſemibrieues* (except the laſt) three.

Phi. And why not the laſt alſo?

Ma. If you remember that which I told you in the obſeruations of the perfect *Moode* of this prolation, you would not aſk me that queſtion: For, *what I tolde you there concerning a minime following a ſemibriefe in the more prolation, is as well to be underſtood of a minime reſt as of a minime it ſelfe.*

Phi. I crie you mercie: for indeede, if I had remembered the rule of the *minime*, I had not doubted of the *reſt*. But I pray you proceede.

Ma. You ſee the *minime* in *d la ſol* marked with a dott: and if you conſider the tyming of the ſong, you ſhall finde that the *minime* going before that, beginneth the ſtroke: ſo that thoſe two *minimes* muſt make up a full ſtroke. You muſt then knowe, that *if you finde a dott ſo following a minime in this Moode, it doubleth the value thereof and maketh it two Minimes*, and then is the dott called *a dott of alteration:* the black *ſemibriefe* is alwayes two *minimes* in this Moode, and the black *briefe* twiſe ſo much, which is foure *minimes:* and this is all to be obſerued in this Moode.

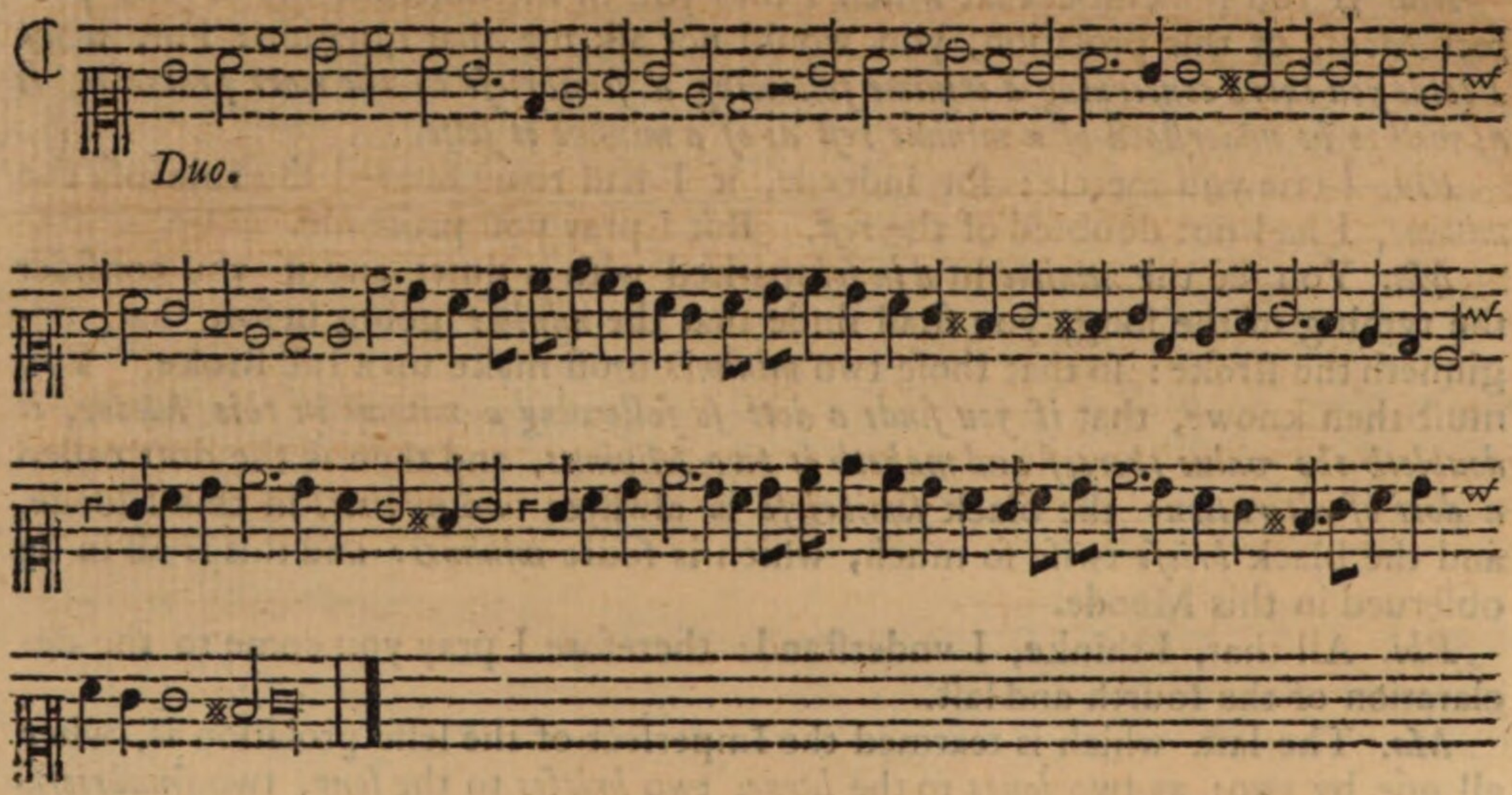
A dott of alteration.

Phi. All that, I thinke, I vnderſtand: therefore I pray you come to the declaration of the fourth and laſt.

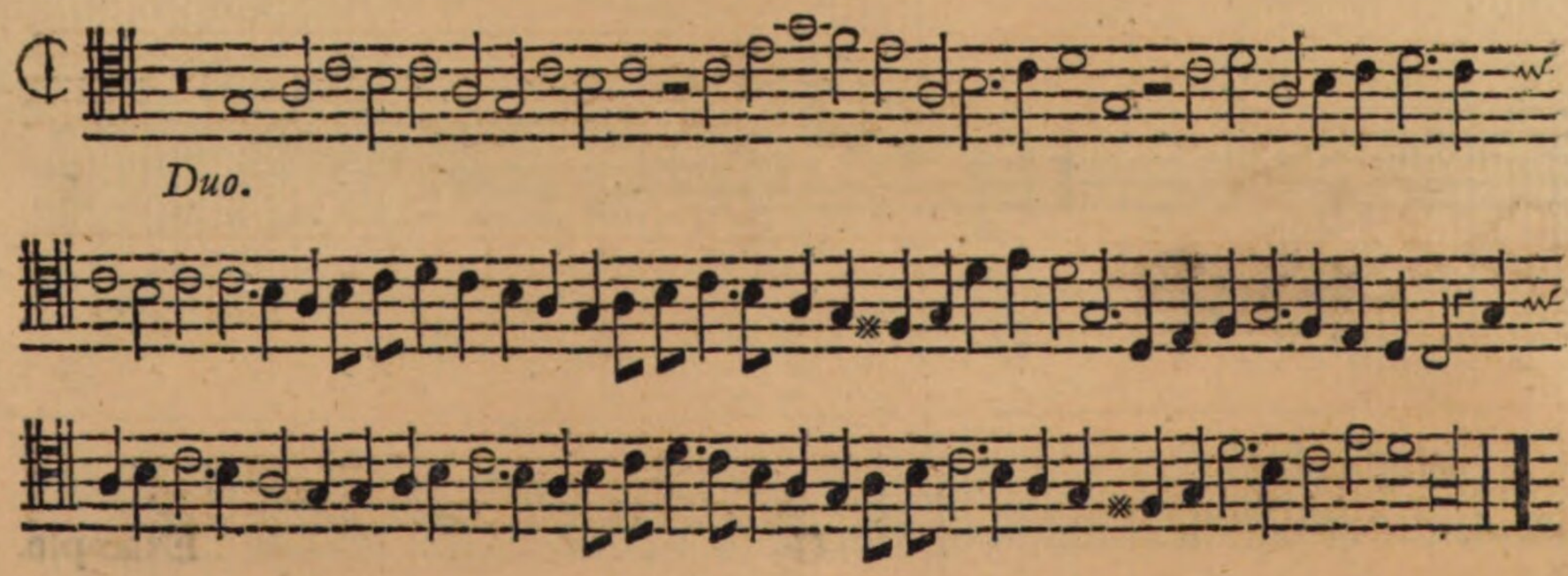
Ma. The laſt. which is tearmed the Imperfect of the leſſe prolation is, when all goe by two: as two *longs* to the *large*, two *briefes* to the *long*, two *ſemibriefes* to the *briefe*, two *minimes* to the *ſemibriefe*, two *crotchets* to the *minime*, two *quauers* to the *crotchet*, and two *ſemiquauers* to the *quauer*, and ſo foorth.

Example.

CANTUS.

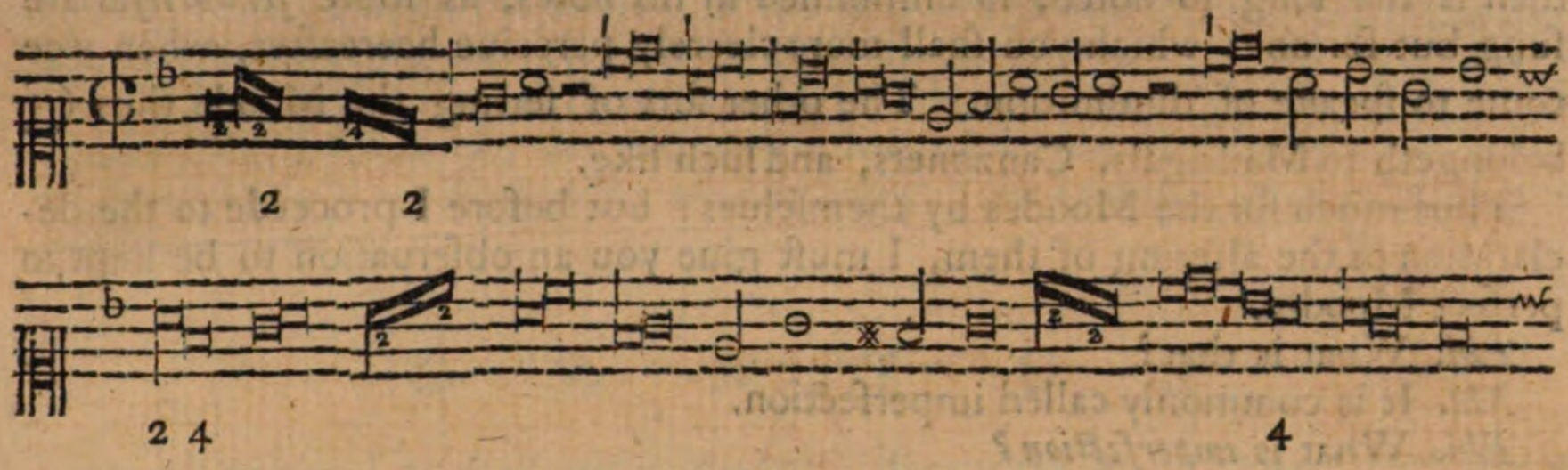


BASSUS.



The ſigne of this Moode ſet with a ſtroke parting it thus ¢ *cauſeth the ſong, before which it is ſet, to be ſo ſung as a briefe or the value of a briefe in other notes, make but one full ſtroke,* and is proper to *motetes, ſpecially when the ſong is wrote in great notes.*

CANTUS.



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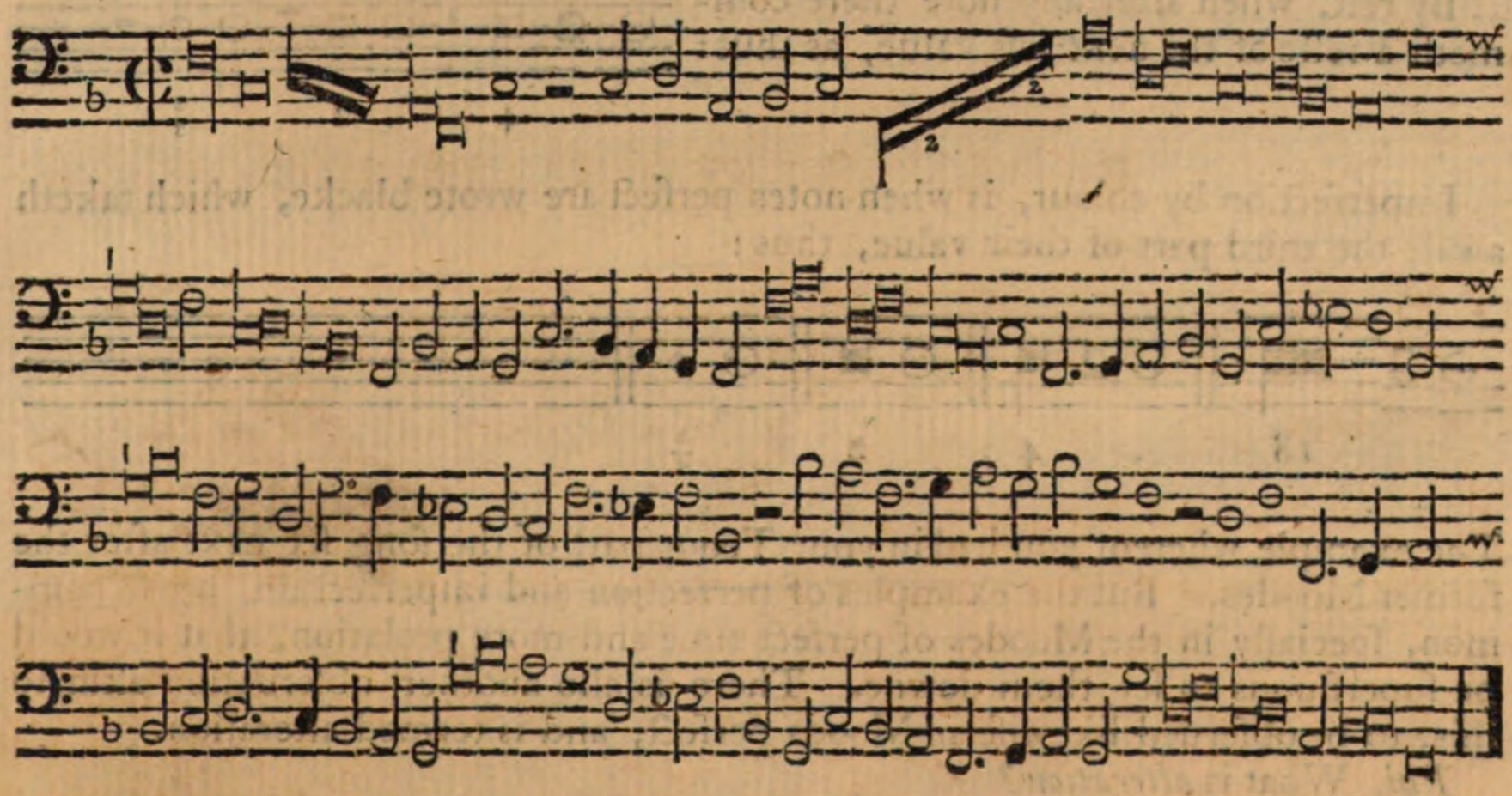


Although that rule bee not ſo generallie kept; but that the compoſers ſet the ſame ſigne before ſongs of the *ſemibrief* time: but this I may giue you for an infallible rule, that if a ſong of many parts haue this Moode of the imperfect of the leſſe prolation, ſet in one parte with a ſtroke through it, and in another parte without the ſtroke; then is that parte which hath the ſigne with the ſtroke ſo diminiſhed, as one *briefe* ſtandeth for a *ſemibriefe* of the other part which hath

the

zaccone. Berrhuſius cum alijs.

the ſigne without the ſtroke: whereof you ſhall ſee an euident example, after that we haue ſpoken of the proportions. But if the ſigne bee croſſed thus ⊕ then is the ſong ſo noted, ſo diminiſhed in his notes, as foure *ſemibriefes* are ſung but for one: which you ſhall more cleerely perceiue heereafter, when wee come to ſpeake of diminution. The other ſort of ſetting the Moode thus C belongeth to Madrigals, Canzonets, and ſuch like.

Thus much for the Moodes by themſelues: but before I proceede to the declaration of the altering of them, I muſt giue you an obſeruation to be kept in perfect Moodes.

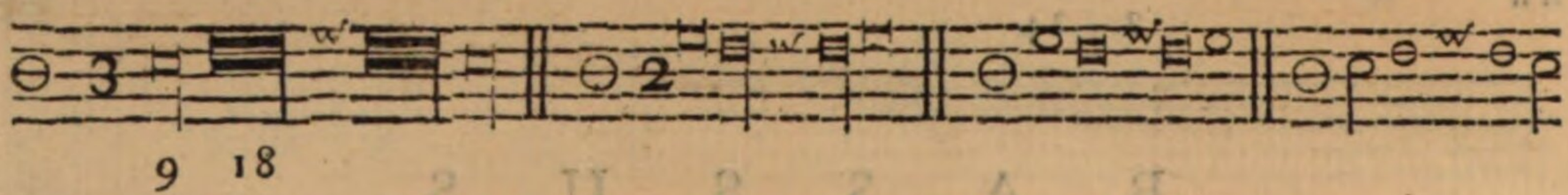
Phi. What is that?

Imperfection.

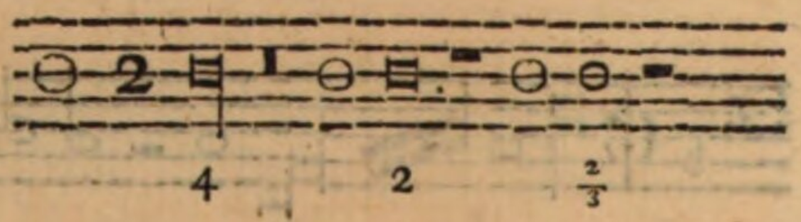
Ma. It is commonly called imperfection.

Phi. What is *imperfection?*

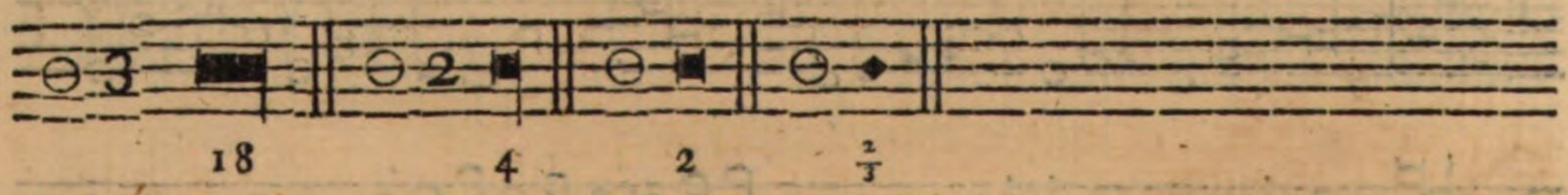
Ma. It is the taking away of the third part of a perfect notes value, and is done three manner of wayes; *By note, reſt, or colour.* Imperfection by note, is when before or after any note there cometh a note of the next leſſe value, as thus.



By reſt, when after any note there commeth a reſte of the next leſs value, as thus:



Imperfection by colour, is when notes perfect are wrote blacke, which taketh awaie the third part of their value, thus:



The example whereof you had in your Tenor part of the ſong ſet next after the former Moodes. But the examples of perfection and imperfection, are ſo common, ſpecially in the Moodes of perfect time and more prolation, that it would be ſuperfluous to ſet them downe. There is alſo another obſeruation akin to this, to be obſerued likewiſe in Moods perfect, and is termed alteration.

Phi. What is *alteration?*

Alteration.

Ma. It is the doubling of the value of any note for the obſeruation of the odde number: and that is it which I told you of in the example of the Moode perfect of the More prolation; ſo that the note which is to be altered is commonly marked with a dott of *alteration.*

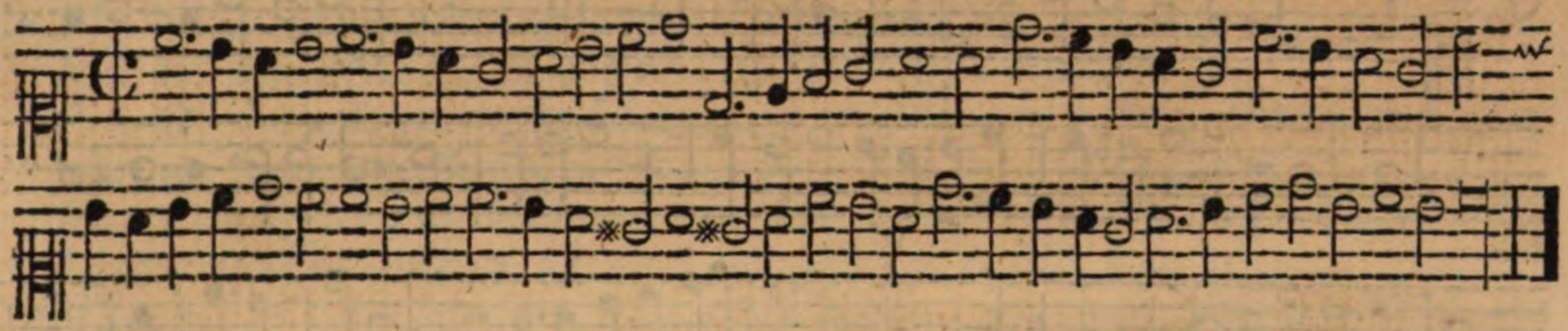
Phi. Now I pray you proceed to the alteration of the Moodes.

Augmentation.

Ma. Of the altering of the Moodes proceedeth *augmentation, or diminution: augmentation proceedeth of ſetting the ſigne of the more prolation in one part of the ſong onely, and not in others*; and is an increaſing of the value of the notes aboue their

their common and essentiall value, which commeth to them by signes set before them, or Moodes set ouer them, or numbers set by them. Augmentation by numbers, is when proportions of the lesse inæqualitie are set downe, meaning that euerie note and rest following are so often to be multiplied in themselues, as the lower number containeth the higher thus, $\frac{1}{2}\ \frac{1}{3}\ \frac{1}{4}$ &c. that is, the *minime* to be a *semibriefe*, the *semibriefe* a *briefe* &c. but by reason that this is better conceiued by deede than worde, heere is an example of *augmentation* in the Tenor part.

CANTUS.



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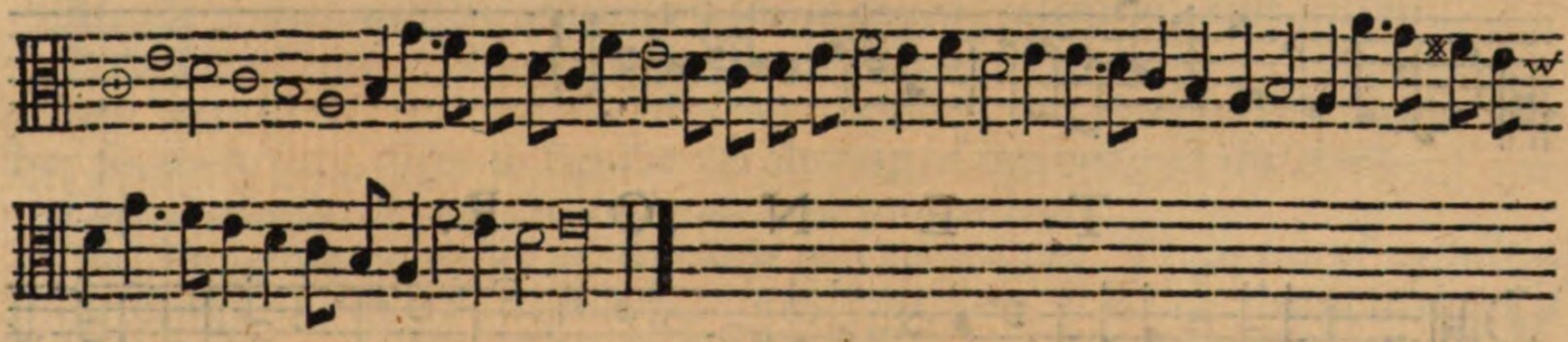

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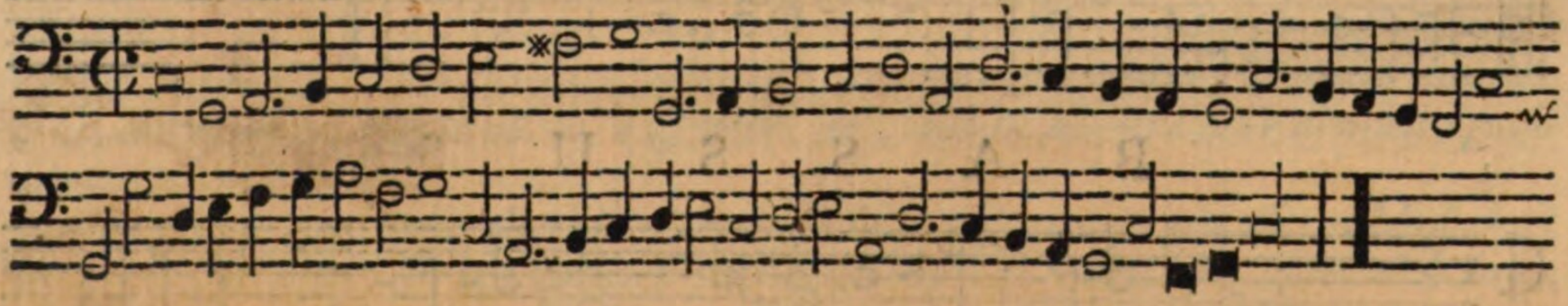


Phi. I con you thanke for this ensample: for indeed without it I had hardly conceaued your words: but now proceede to diminution.

Diminution.

Ma. Diminution is a certaine lessening or decreasing of the essential value of the notes and rests, by certain signes or rules: by signes, when you find a stroke cutting a whole circle or semicircle thus, ⌀ ☾ ⌀ ☾ But when (as I tolde you before) a circle or a halfe circle is crossed thus, ⊕ ☾ it signifieth diminution of diminution; so that wheras a note of the signe once parted was the halfe of his owne value: here it is but the quarter. By a number added to a circle or *semicircle* thus, ○2 ☾2 ⊙2 ☾2. also by proportionate num-

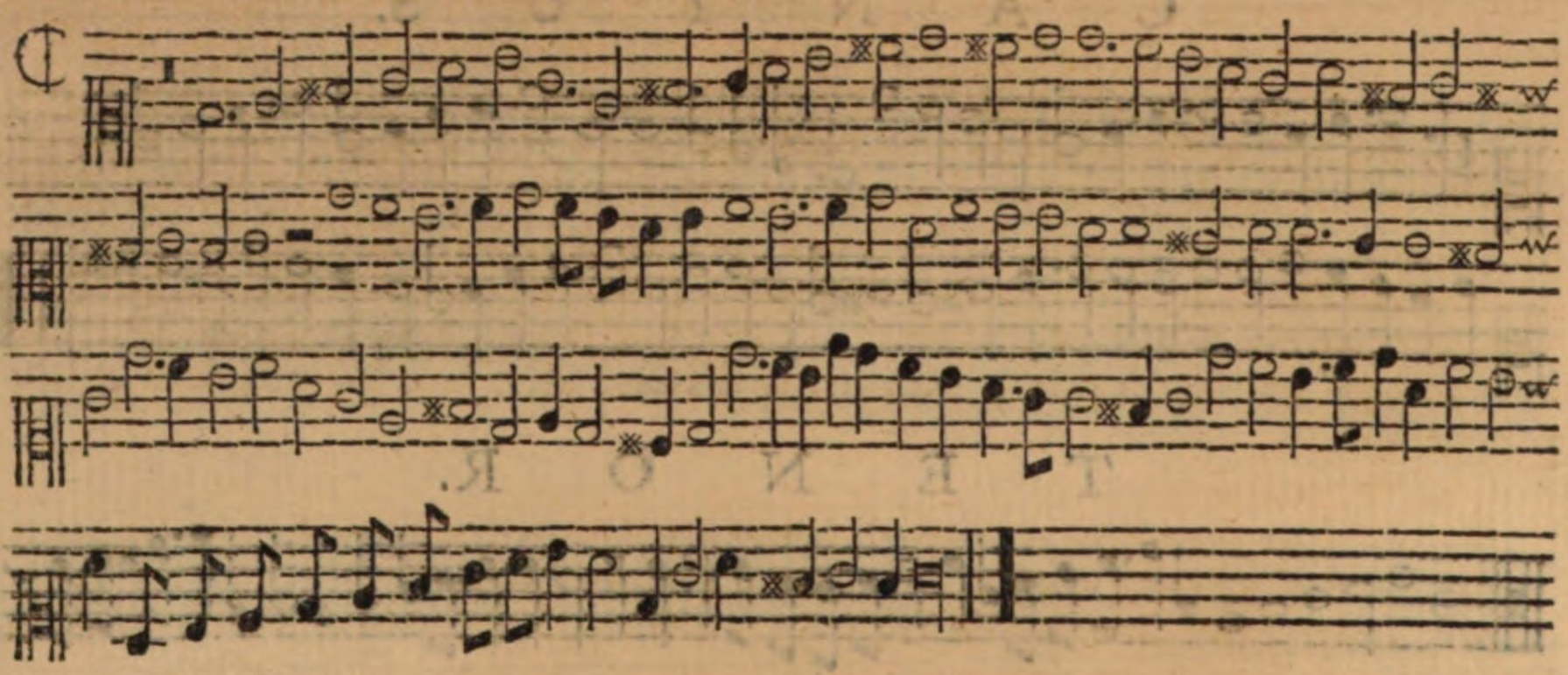
bers

bers as thus, $\frac{2}{1}$ dupla, $\frac{3}{1}$ tripla, $\frac{4}{1}$ quadrupla, &c. By a *ſemicircle* inuerted thus, ☽ ☉ and this is the moſt vſuall ſigne of diminution, diminiſhing ſtill the one halfe of the note: but if it be daſhed thus, ☾ ☉ it is double diminiſhed.

Phi. As you did in the *augmentation*, I pray you giue me an example of *diminution.*

Ma. Lo, here is one.

C A N T U S.



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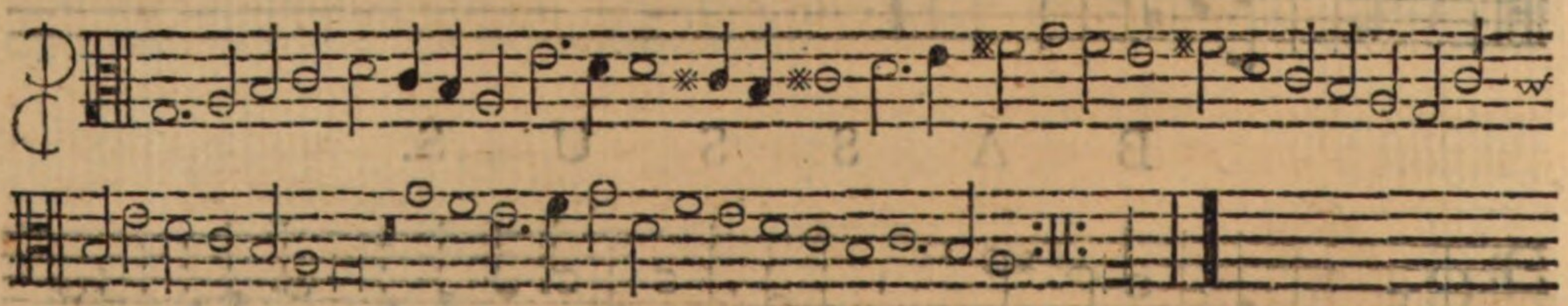

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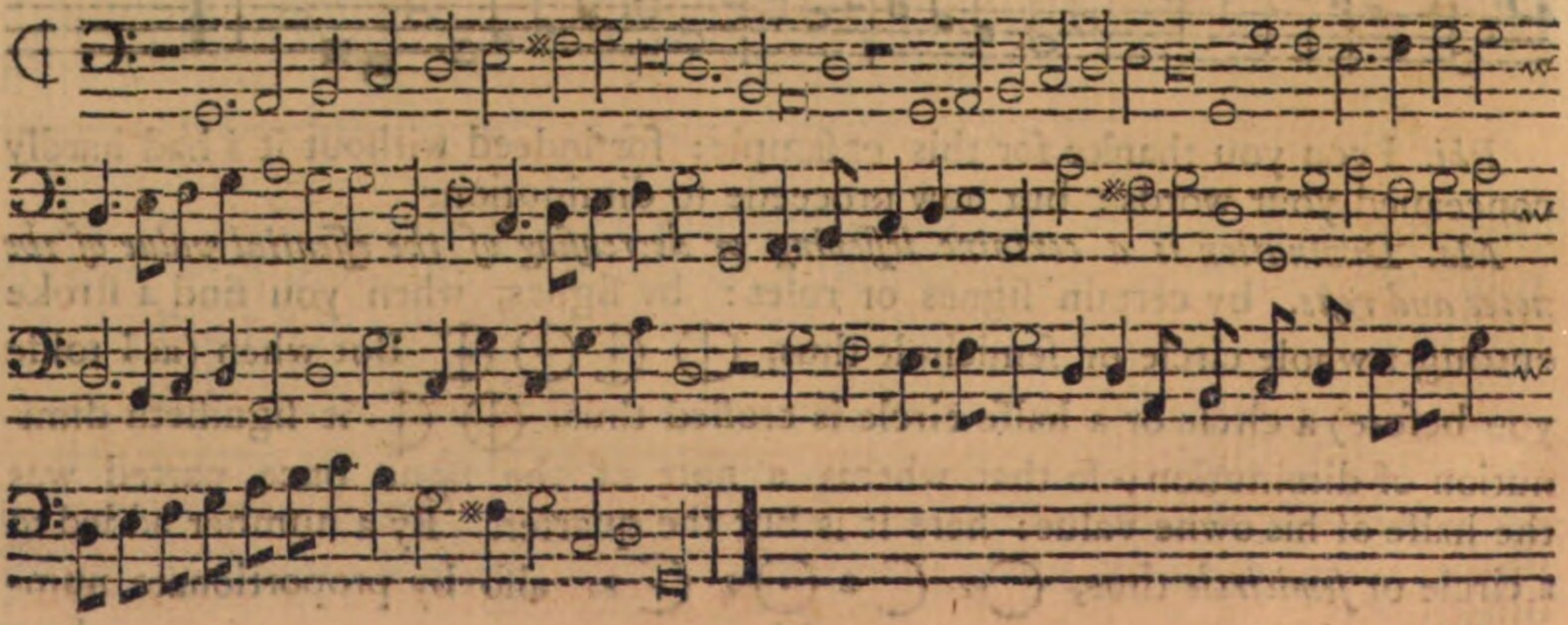


Where

Where you see *two Moodes set to one part, the one thus* ☾ *the other retorted thus,* ☽ signifying that the first must serue you in your first singing till you come to this signe :‖: where you must begin againe and sing by the retort in halfe time (that is, as round againe as you did before) till you come againe to to the same signe, and then you must close with the note after the signe.

A Retort.

Phi. What do you tearme a *retorted Moode?*

Ma. It is *a Moode of imperfect time set backeward*, signifying that the Notes before which it is set must be sung as fast againe as they were before: as in your former example, at the second singing, that which was a *semibriefe* at the first, you did sing in the time of a *minime*, and the *minime* in the time of a *crotchet*.

Phi. Why did you say a Moode of imperfect time?

Ma. Because a Moode of perfect time cannot be retorted.

Phi. Of the lesse prolation I haue had an ensample before: therefore I pray you let me haue an ensample of the imperfect of the More retorted.

Ma. Although by your former example, you may well enough comprehend and perceiue the nature of a retort; yet will I to satisfie your request, giue you an example of that Moode, with manie others, after wee haue spoken of the proportions.

Proportion.

Phi. What is *Proportion?*

Ma. It is *the comparing of numbers placed perpendicularly one ouer another.*

Phi. This I knewe before: but what is that to Musicke?

Ma. Indeed wee doe not in Musicke consider the numbers by themselues, but set them for a signe to signifie the altering of our notes in the time.

Phi. Proceede then to the declaration of proportion.

Ma. Proportion is either of equalitie or vnequalitie. *Proportion of æqualitie*, is the comparing of two equall quantities together: in which, because there is no difference, we will speake no more at this time. *Proportion of inæqualitie* is, when two things of vnequall quantitie are compared togither; and is either of the more or lesse inæqualitie. *Proportion of the more inæqualitie* is, when a greater number is set ouer and compared to a lesser, and *in Musicke doeth alwayes signifie diminution.* *Proportion of the lesse inæqualitie* is, where a lesser number is set ouer, and compared to a greater, as $\frac{2}{1}$ *and in Musicke doth alwaies signifie augmentation.*

Proportion of the more inæqualitie doth in Musicke alwayes signifie diminution.

Phi. How manie kindes of *Proportions* do you commonly vse in Musicke? for I am perswaded it is a matter impossible to sing them all, especially those which bee tearmed *superpercients.*

Ma. You say true; *although there be no proportion so harde but might be made in Musicke: but the hardnesse of singing them, hath caused them to be left out*; and therfore there be but fiue in most common vse with vs: *Dupla, Tripla, Quadrupla, Sesquialtera, and Sesquitertia.*

Phi. What is *Dupla* proportion in Musicke?

Ma. It is that which taketh halfe the value of euerie note and rest from it, so that two notes of one kinde doe but answere to the value of one: and it is knowen when the vpper number containeth the lower twise, thus $\frac{2}{1}$ $\frac{4}{2}$ $\frac{6}{3}$ $\frac{8}{4}$ $\frac{12}{6}$ &c. But by the the way you must note that time out of minde we have tearmed that dupla where we set two Minimes to the Semibriefe: which if it were true, there

Dupla.

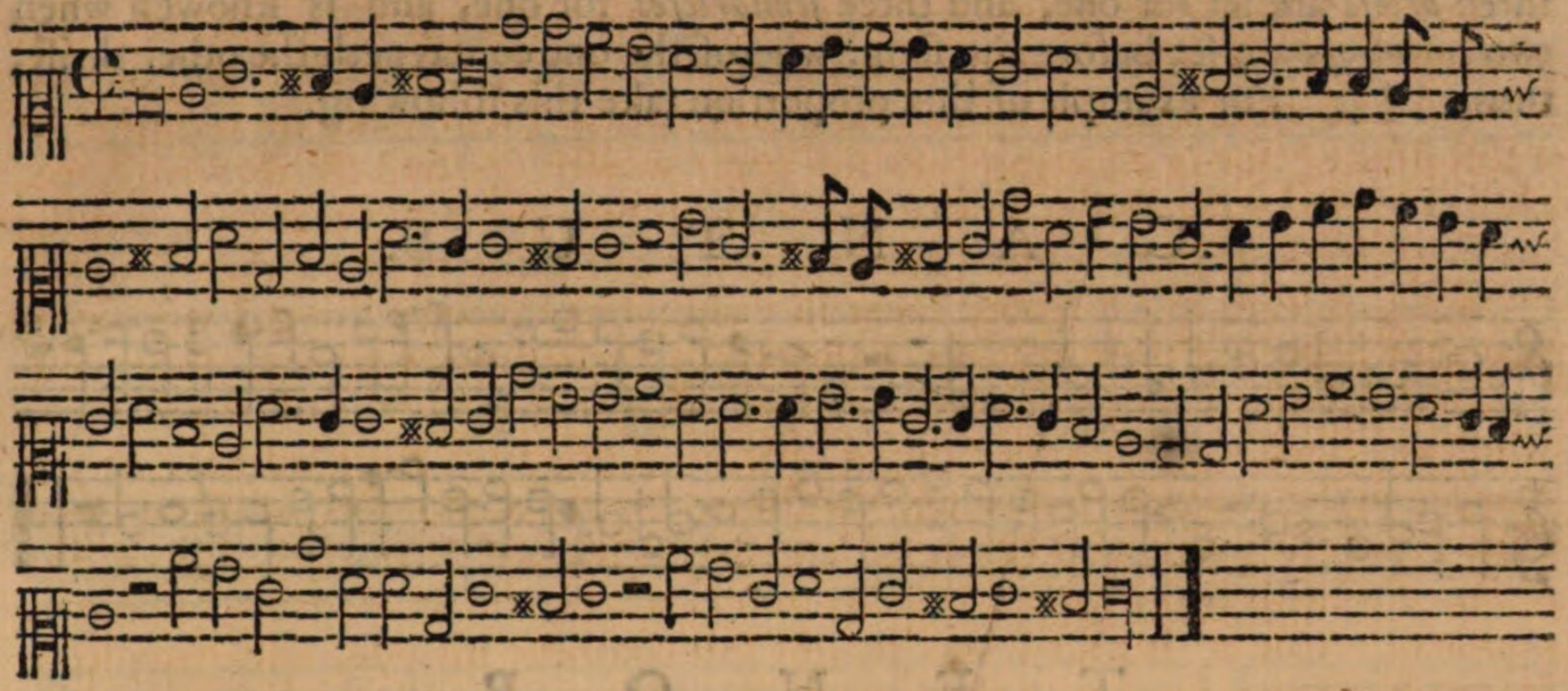
there ſhould bee few ſonges but you ſhould haue dupla, quadrupla, and octupla in it, and then by conſequent muſt ceaſe to bee dupla. But if they thinke that not inconuenient, I pray them how will they anſwere that which from time to time hath beene ſet downe for a generall rule amongſt all muſicians, that *proportions of the greater inæqualitie, do alwayes ſignifie diminution?* and if their *minimes* be diminiſhed, I pray you how ſhall two of them make up the time of a full ſtroke? for *in all proportions the vpper number ſignifieth the ſemibriefe, and the lower number the ſtroke:* ſo that as the vpper number is to the lower, ſo is the *ſemibriefe* to the ſtroke. Thus if a man would goe ſeeke to refute their *Inueterat* opinions, it were much labour ſpent in vaine: but this one thing I will adde, that they haue not their opinion confirmed by the teſtimony of any, either muſician or writer; whereas on the other ſide, all who haue beene of any name in Muſicke, haue vſed the other dupla, and ſet it downe in their workes: as you may ſee in the example following, confirmed by the authorities of *Peter Aron, Franchinus, Iordanus,* and (nowe of late dayes) learned *Glareanus, Loſius, Liſtenius, Berhuſius* and a greate number more, all whome it were too tedious to nominate: true it is that I was taught the contrarie myſelfe, and haue ſeene many old written bookes to the ſame ende. But yet haue I not ſeen anie publiſhed vnder anie mans name: but if their opinion had beene true, I maruaile that none amongeſt ſo manie good Muſicians haue eyther gone about to prooue the goodneſſe of their own waie, or refute the opinions of others, from time to time by generall conſent and approbation, taking new ſtrength: therefore let no man cauill at my dooing in that I haue chaunged my opinion and ſet downe the proportions otherwiſe then I was taught them. For I aſſure them that if any man will giue me ſtronger reaſon to the contrarie, than thoſe which I haue brought for my defence, I will not only chaunge this opinion, but acknowledge my ſelfe debt bound to him, as he that hath brought me out of an error to the waie of truth.

A confutation of Dupla in the minime.

Phi. I doubt not but your maiſter who taught you would think it as lawefull for you to goe from his opinion, as it was for *Ariſtotle* to diſallow the opinion of *Plato* with this reaſon, that *Socrates* was his friend, *Plato* was his friend, but veritie was his greater friend.

Ma. Yet will I (to content others) ſet downe the proportions at the ende of this treatiſe as they are commonly wrote now, to let you ſee that in the matter there is no difference betwixt vs, except onely in forme of writing, which they do in great notes and wee in ſmall: and to the ende, that if any man like his owne way better than this, hee may vſe his owne diſcretion: But wee goe too farre, and therefore peruſe your example.

CANTUS.



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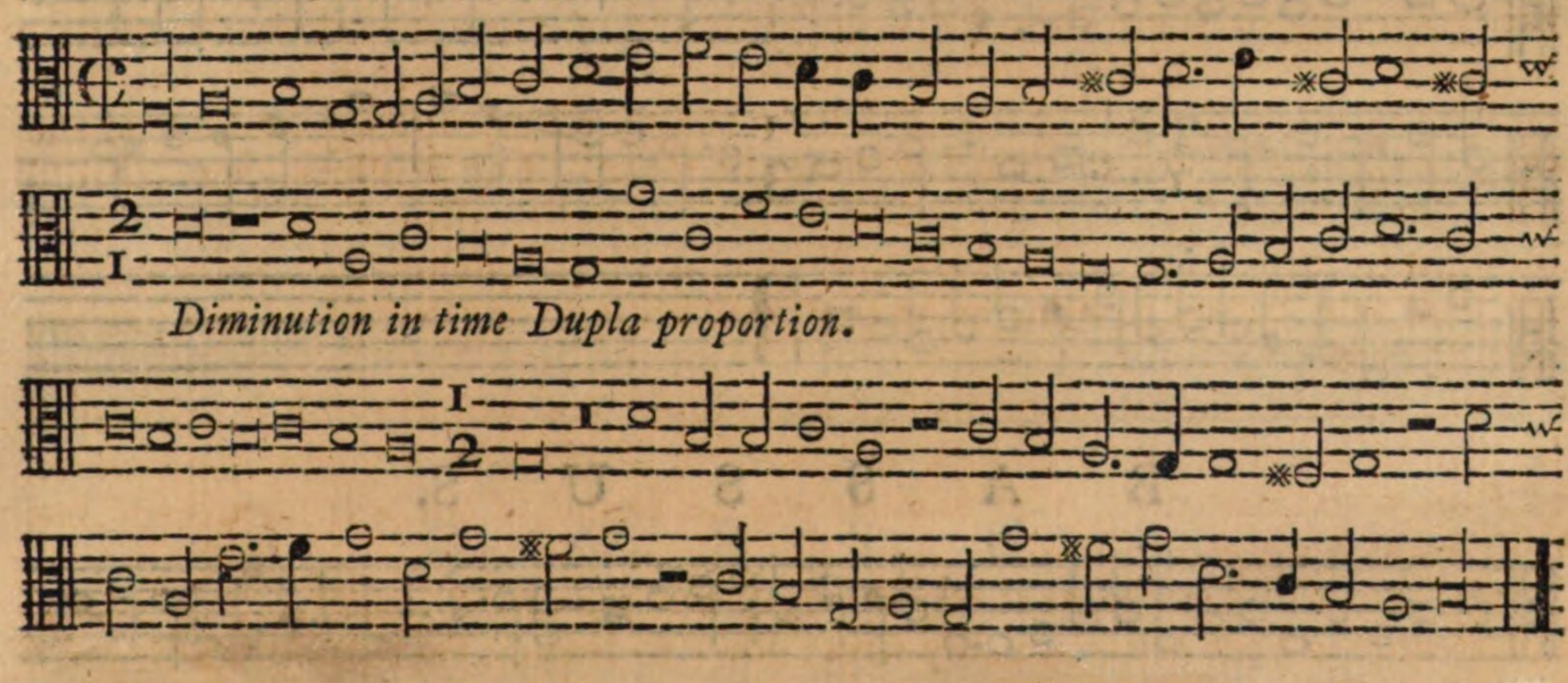
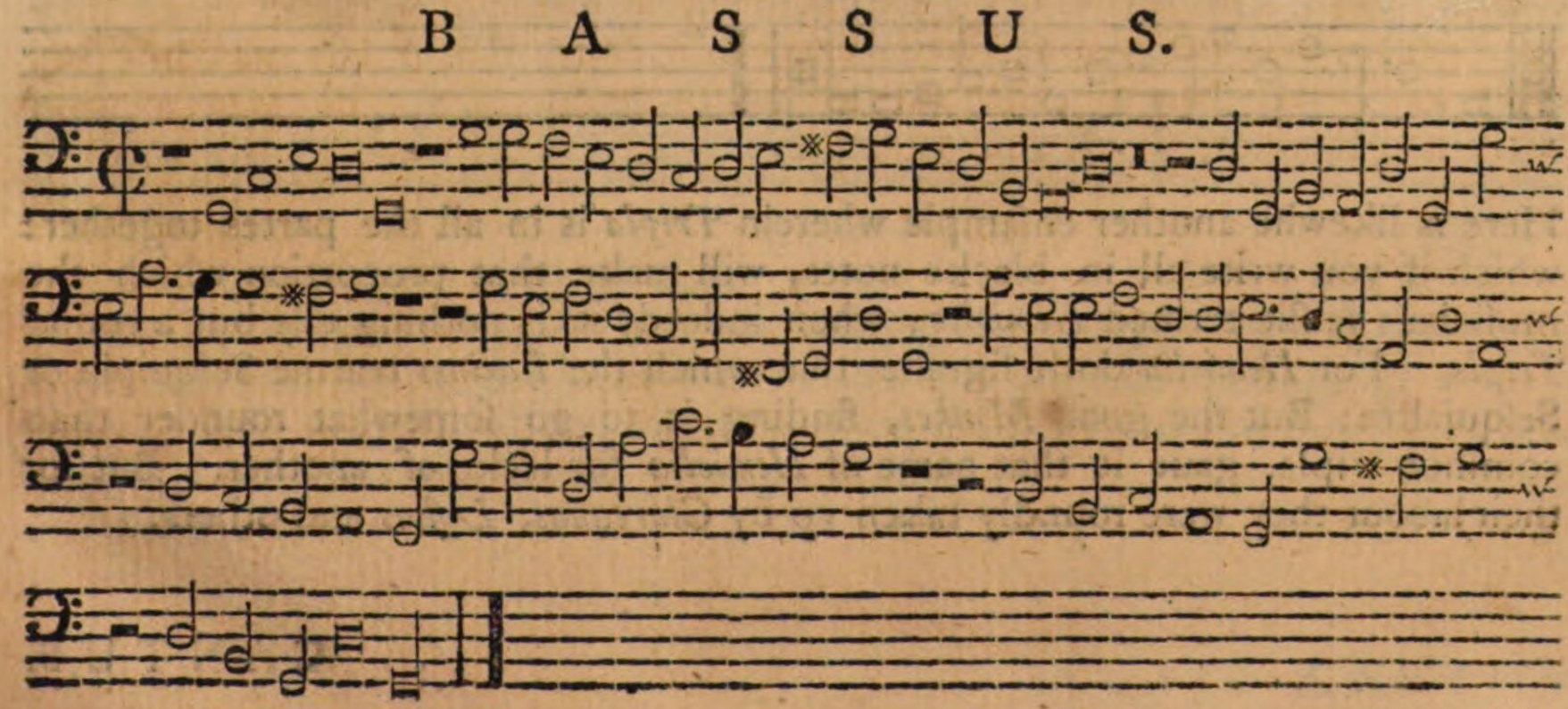


Diminution in time Dupla proportion.



BASSUS.

Phi. What is *tripla proportion in muſicke?*

Ma. It is that which diminiſheth the value of the notes to one third part: for three *briefs* are ſet for one, and three *ſemibriefes* for one, and is knowen when two numbers are ſet before the ſong, wherof the one contayneth the other thriſe, thus, $\frac{3}{1}\ \frac{6}{2}\ \frac{9}{3}$. For example of this proportion take this following.

Tripla.

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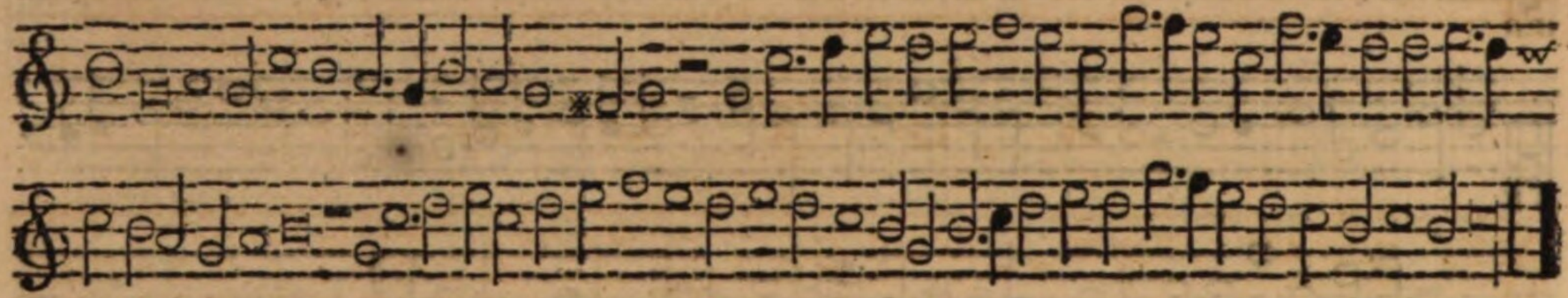

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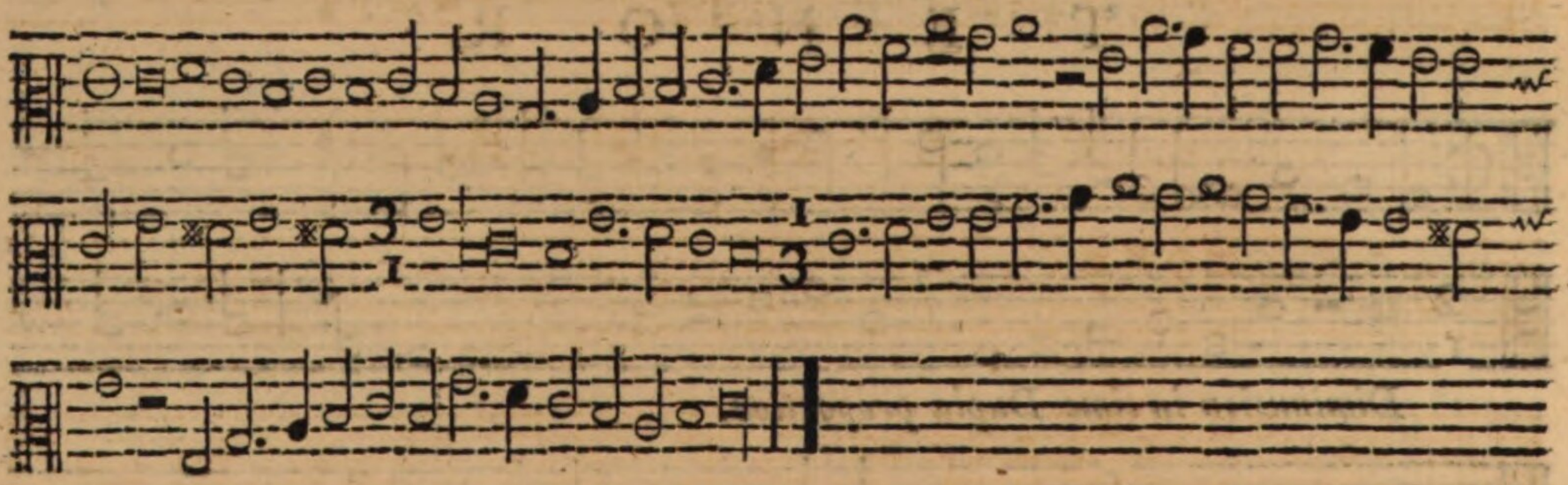

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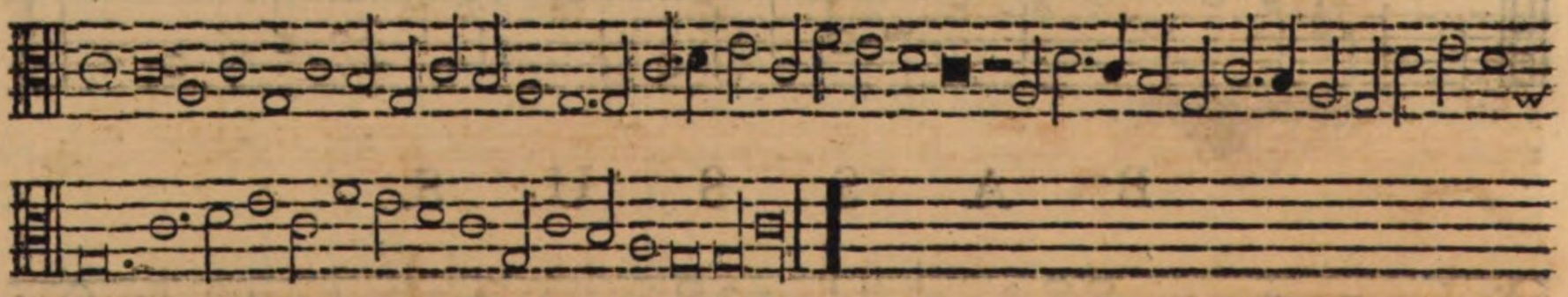
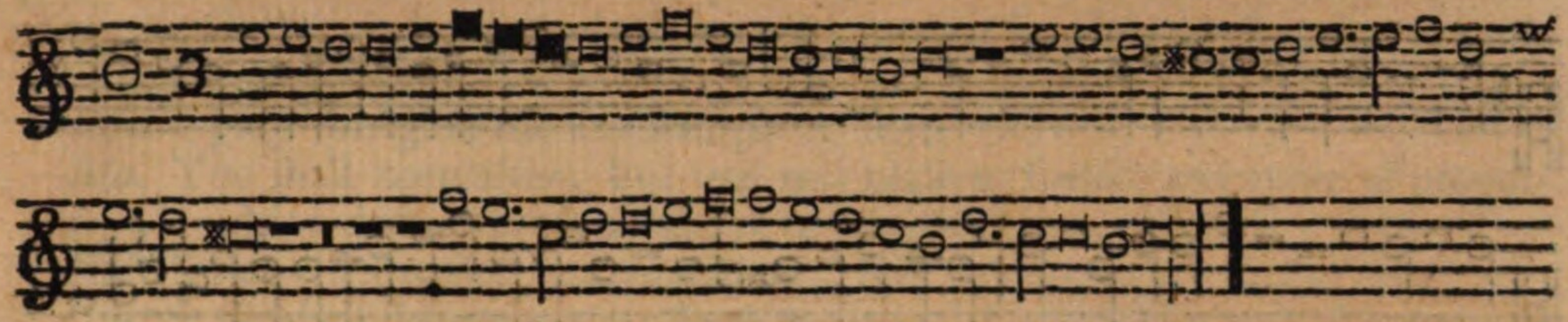


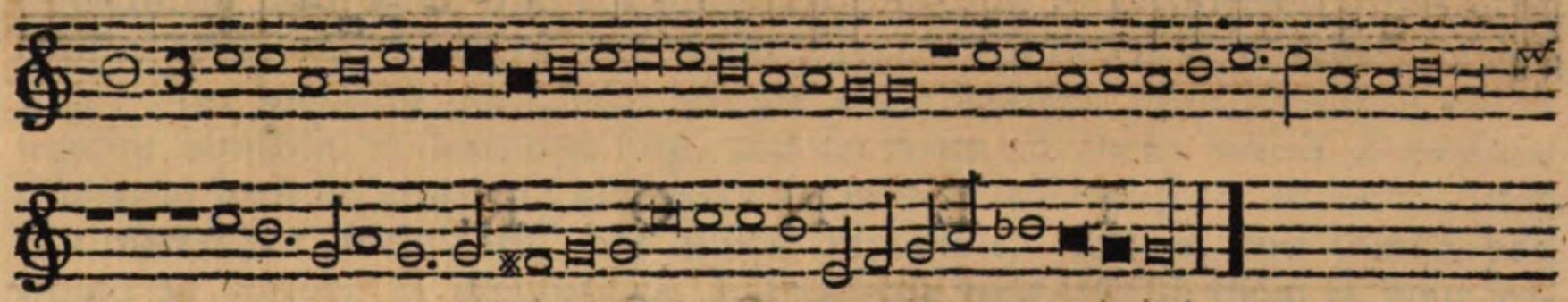
Here is likewiſe another enſample wherein *Tripla* is in all the partes together: which if you write all in blacke notes, will make that proportion which the muſicians falſlie termed *Hemiolia*; when indeede it is nothing elſe but a round *Tripla.* For *Hemiolia* doth ſignifie that which the *Latines* tearme Seſquipla or Seſquialtra: But the good *Monkes*, finding it to go ſomewhat rounder than common tripla, gaue it that name of *Hemiolia* for lacke of another. But for their labour they were roundly taken vp by *Glareanus*, *Loſſius* and others.

A confutation of hemiolia.

CANTUS.



ALTUS.



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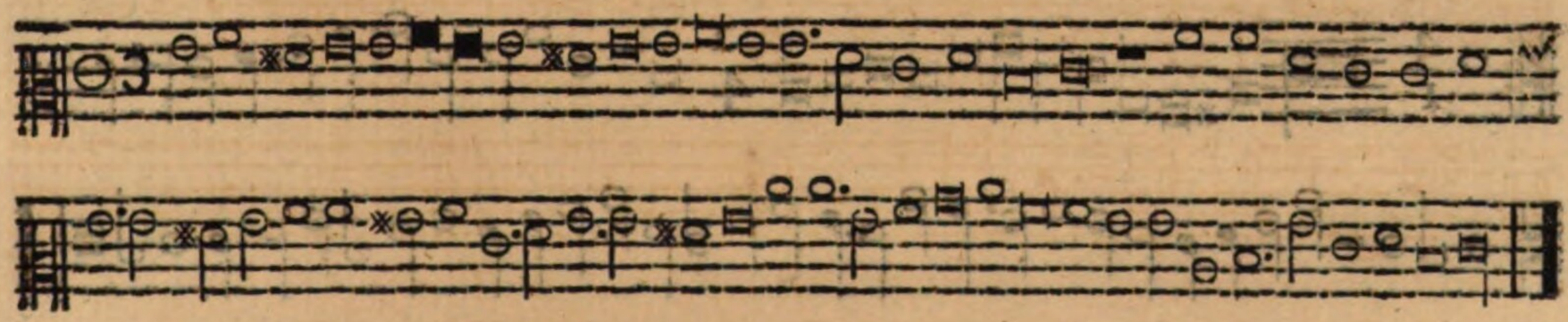

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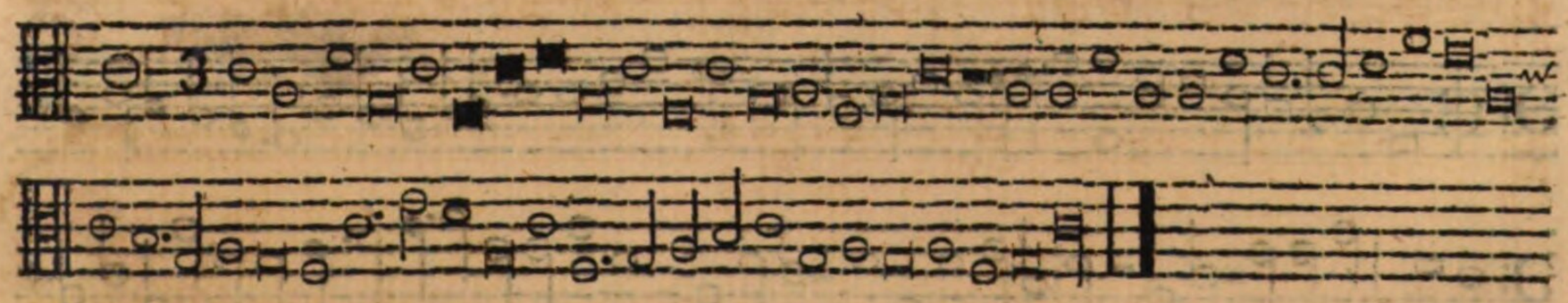


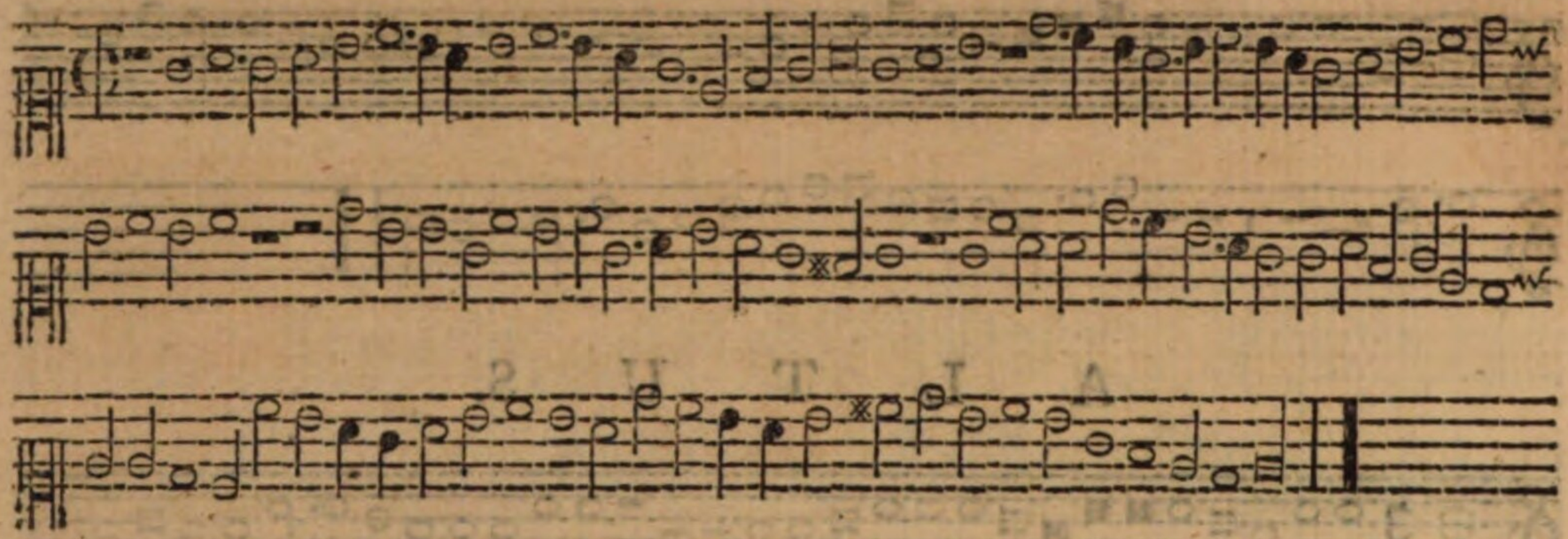
Phi. Proceede now to Quadrupla.

Ma. Quadrupla is a proportion diminiſhing the value of the notes, to the quarter of that which they were before: and it is perceiued in ſinging, when a number is ſet before the ſong, comprehending another foure times, as $\frac{4}{1}$ $\frac{8}{2}$ $\frac{12}{3}$ &c.

Phi. I pray you giue me an enſample of that.

Ma. Heere is one.

CANTUS.



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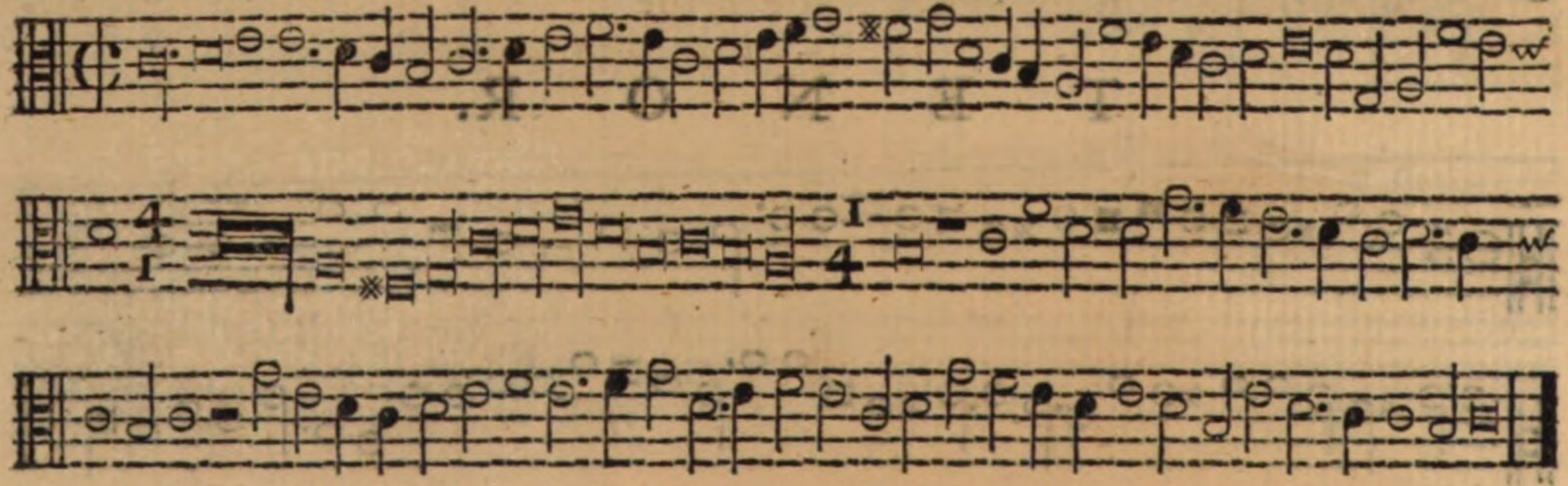

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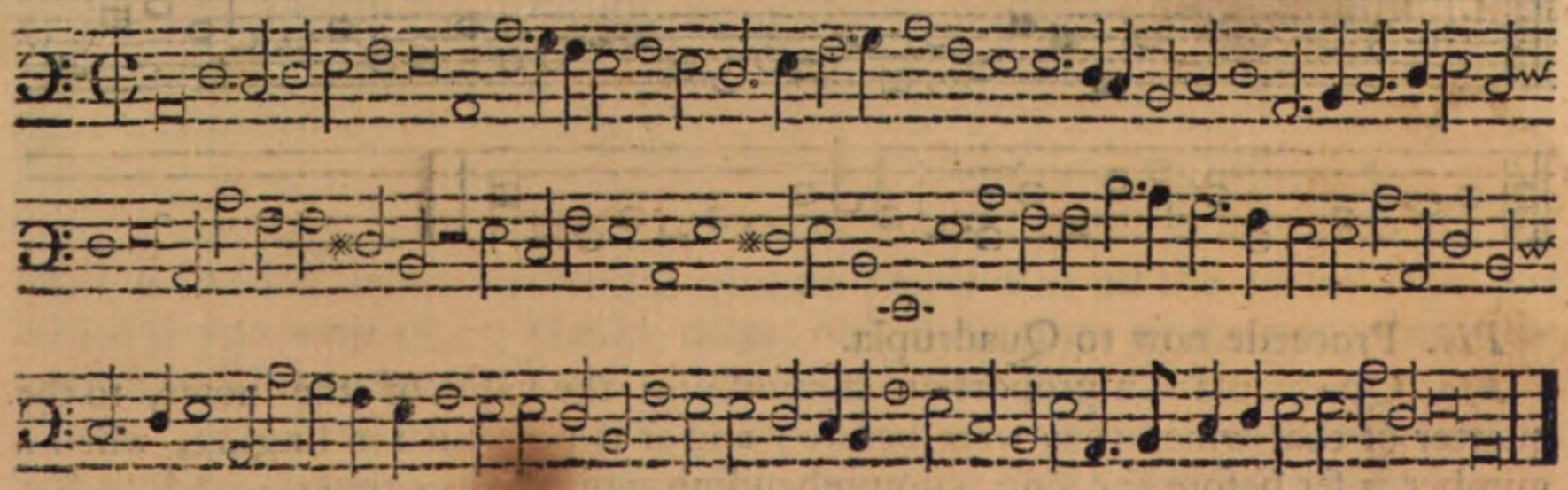


Quintupla

Quintupla and Sextupla, I haue not ſeene vſed by any ſtranger in their ſongs (ſo farre as I remember) but heere we vſe them, but not as they vſe their other proportions: for we call that ſextupla, where wee make ſixe blacke *minimes* to the *ſemibriefe*, and quintupla when we haue but fiue, &c. But that is more by cuſtome than reaſon.

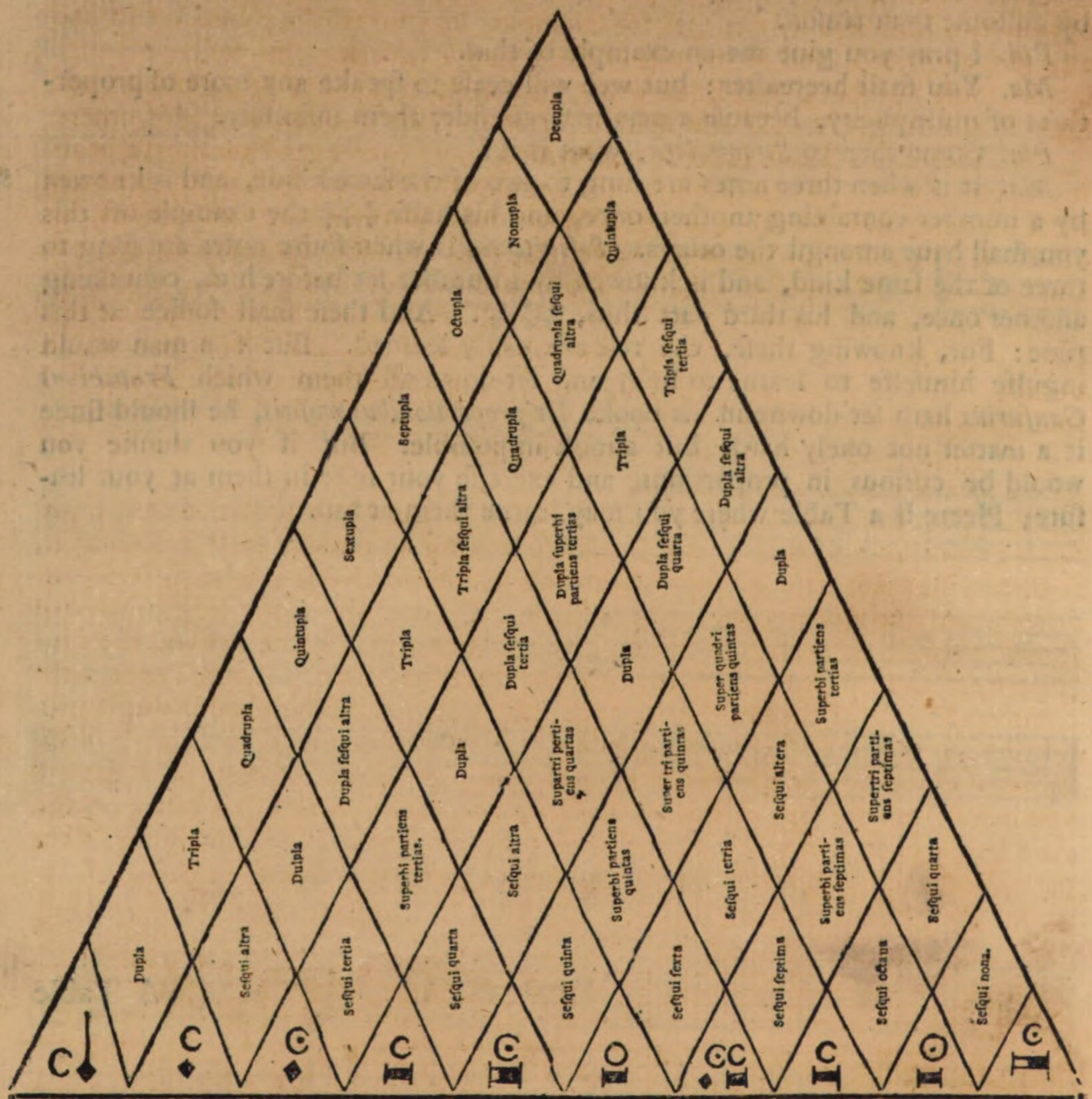
Phi. I pray you giue me an example of that.

Ma. You ſhall heereafter: but wee will ceaſe to ſpeake any more of proportions of multiplicity, becauſe a man may conſider them infinitely.

Phi. Come then to *Seſquialtera*, what is it?

Ma. It is when three notes are ſung to two of the ſame kinde, and is knowen by a number containing another once, and his halfe $\frac{3}{2}\ \frac{6}{4}\ \frac{9}{6}$ the example of this you ſhall haue amongſt the others. *Seſquitertia* is when foure notes are ſung to three of the ſame kind, and is knowen by a number ſet before him, containing another once, and his third part thus, $\frac{4}{3}\ \frac{8}{6}\ \frac{12}{9}$. And theſe ſhall ſuffice at this time: For, knowing theſe, the reſt are eaſily learned. But if a man would ingulfe himſelfe to learne to ſing, and ſet down all them which *Franchinus Gaufurius* hath ſet downe in his booke *De proportionibus muſicis*, he ſhould finde it a matter not onely hard, but almoſt impoſſible. But if you thinke you would be curious in proportions, and exerciſe your ſelfe in them at your leaſure; Heere is a Table where you may learne them at full. *Seſquialtera.*

A Table containing all the vſual Proportions.



1	2	3	4	5	6	7	8	9	10
2	4	6	8	10	12	14	16	18	20
3	6	9	12	15	18	21	24	27	30
4	8	12	16	20	24	28	32	36	40
5	10	15	20	25	30	35	40	45	50
6	12	18	24	30	36	42	48	54	60
7	14	21	28	35	42	49	56	63	70
8	16	24	32	40	48	56	64	72	80
9	18	27	36	45	54	63	72	81	90
10	20	30	40	50	60	70	80	90	100

As for the vſe of this Table, when you would know what proportion any one number hath to another, finde out the two numbers in the Table, then looke vpwarde to the triangle incloſing thoſe numbers, and in the angle of concurſe, that is, where your two lynes meete together, there is the proportion of your two numbers written: as for example, let your two numbers be 18 and 24, looke vpward, and in the top of the tryangle couering the two lynes which incloſe thoſe numbers, you finde written *ſeſquitertia:* ſo likewiſe 24 and 42 you finde in the Angle of concurſe written *ſupertripartiens quartas*, and ſo of others.

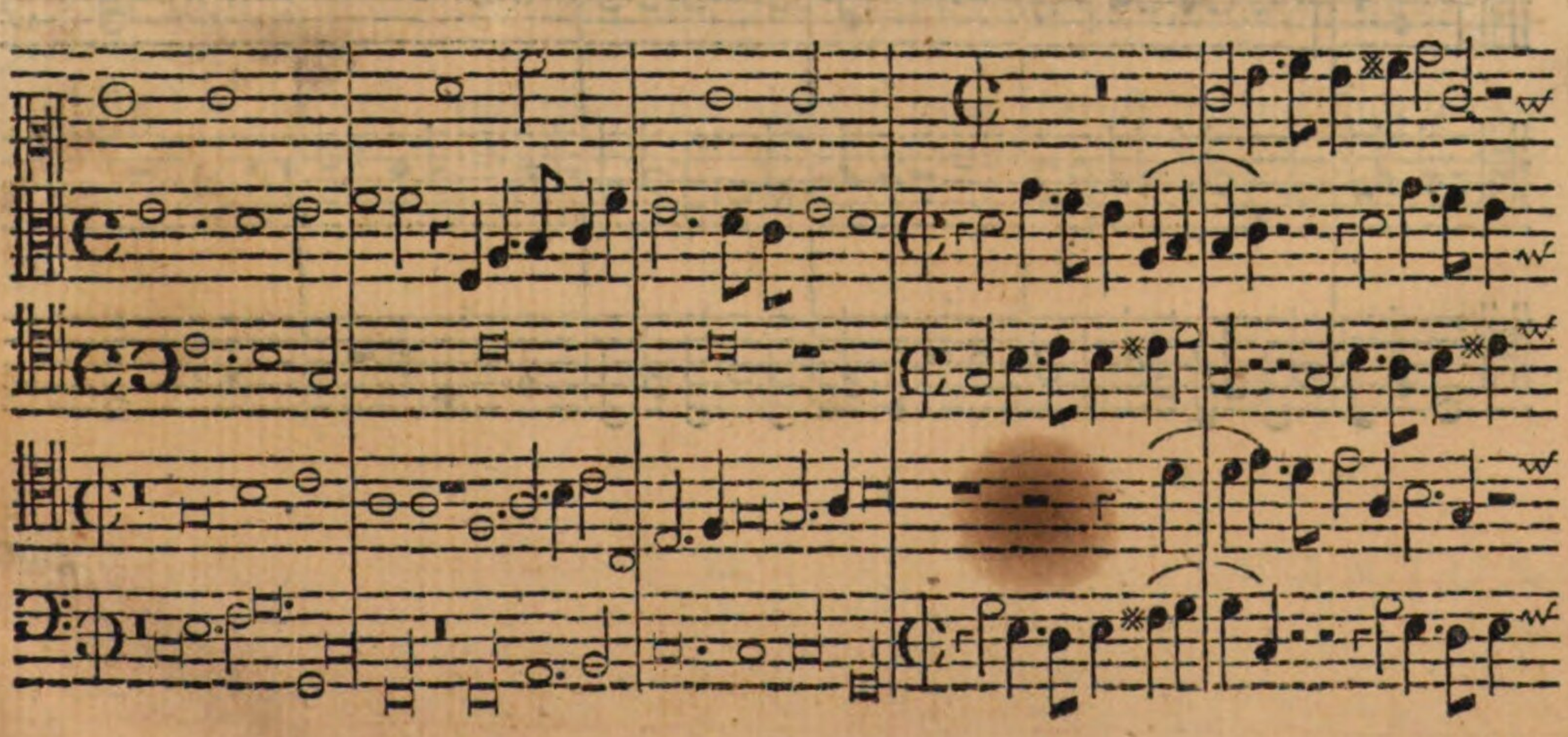
Phi. Heere is a Table indeede contayning more than euer I meane to beate my brayns about. As for muſick, the principall thing we ſeek in it, is to delight the eare, which cannot ſo perfectly be done in theſe hard proportions, as otherwiſe: therefore proceede to the reſt of your muſicke, ſpecially to the example of thoſe Proportions which you promiſed before.

Ma. I will: but before I giue it you, I will ſhewe you two others, the one out of the workes of *Iulio Renaldi*, the other out of *Alexandro Striggio:* which becauſe they bee ſhort, and will help you for the vnderſtanding of the other, I thought good to ſet before it.

Phi. I pray you ſhew me the true ſinging of this, firſt: becauſe euerie part hath a ſeueral moode and prolation.

Ma. The Trebble containeth *Augmentation* of the More prolation in the *ſubdupla* proportion: ſo that euerie *ſemibriefe* lacking an odde *minime* following it, is three: But if it haue a *minime* following it, the *ſemibriefe* it ſelfe is two *ſemibriefes*, and the *minime* one. The *Altus* and *Quintus* bee of the leſſe prolation: ſo that betwixt them there is no difference, ſauing that in the *Quintus* the time is perfect, and by that meane euerie *briefe* three *ſemibriefes*. Your Tenor is the common Moode of the imperfect of the leſſe prolation, diminiſhed in dupla proportion, ſo that in it there is no difficultie. Laſtly your Baſe cantaineth *diminution* of *diminution* or *diminution* in *quadrupla* proportion, of that (as I ſhewed you before) euerie *long* is but a *ſemibriefe*, and euerie *ſemibriefe* is but a *crochet*. And to the ende that you may the more eaſily vnderſtand the contriuing of the parts, and their proportion one to another, I haue ſet it downe in partition.

Explanation of the example next enſuing.



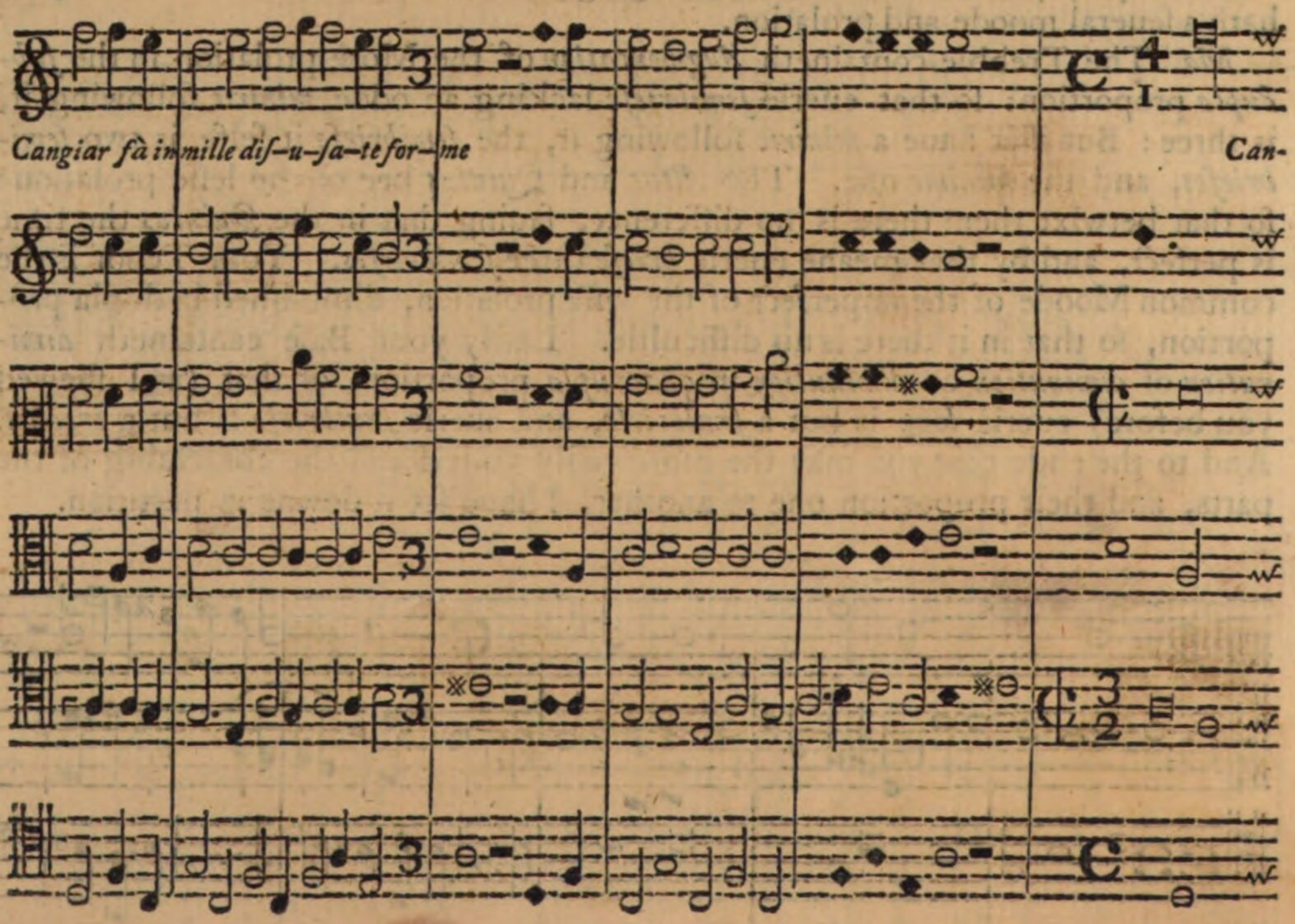
Iulio Renaldi in the eight ſong of his Madrigali and Neapolitans to fiue voyces beginning *diuerſe lingue.*

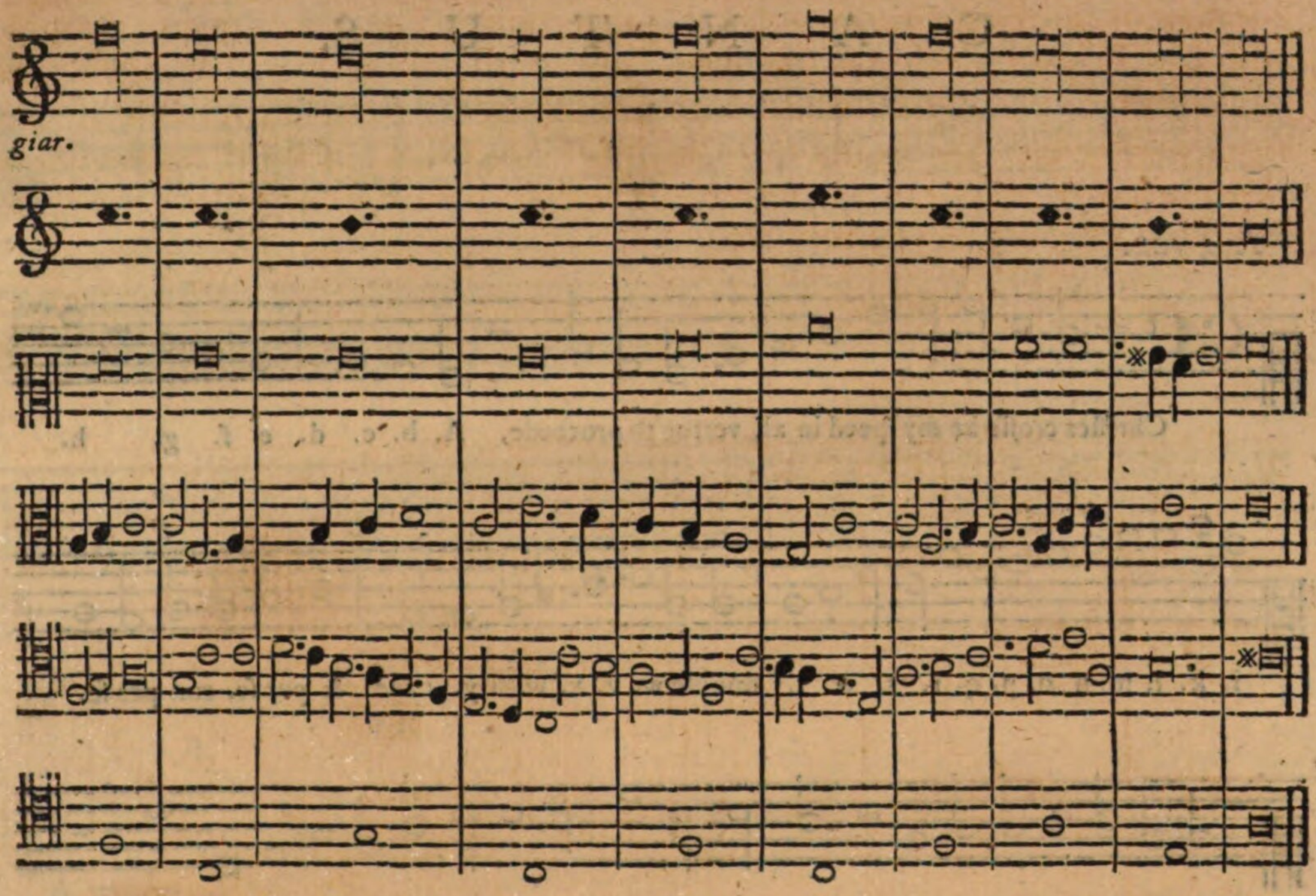
&c.

Phi. This hath beene a mightie muſicall furie, which hath cauſed him to ſhewe ſuch diuerſitie in ſo ſmall bounds.

Ma. True: but hee was moued ſo to doe by the wordes of his text: which reaſon alſo moued *Alexandro Striggio* to make this other, wherein you haue one point handled firſt in the ordinarie Moode through all the parts, then in Tripla through all the parts, and laſtly in proportions, no part like vnto another. For, the Trebble containeth *diminution* in the *quadrupla* proportion. The ſecond Trebble or ſextus hath Tripla wrote all in black notes: your Altus or Meane containeth *diminution* in Dupla proportion. The Tenor goeth through with his Tripla (which was begonne before) to the ende. The *Quintus* is *ſeſquialtera* to the *breefe*, which hath this ſigne ¢ $\frac{3}{2}$ ſet before it: But if the ſigne were away, then would three *minimes* make a whole ſtroke, whereas now three *ſemibriefes* make but one ſtroke. The Baſe is the ordinarie Moode, wherein is no difficultie; as you may ſee.

Alexandro Striggio in the end of the 30 ſong of the Second booke of his Madrigals to ſixe voyces, beginning *All' Acqua ſagra.*



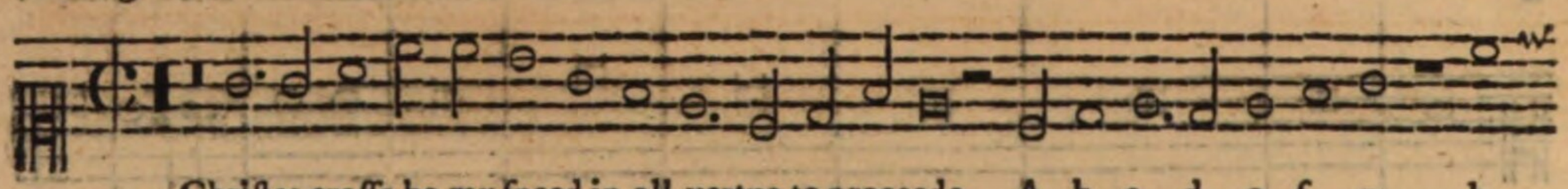


Phi. Now I think you may proceede to the examples of your other *proportions.*

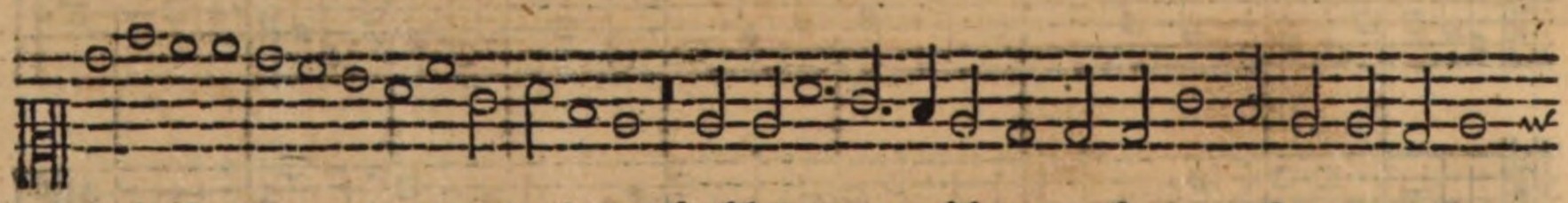
Ma. You ſay well: and therefore take this ſong, peruſe it, and ſing it perfectly; and I doubt not but you may ſing any reaſonable hard wrote ſong that may come to your ſight.

CANTUS.

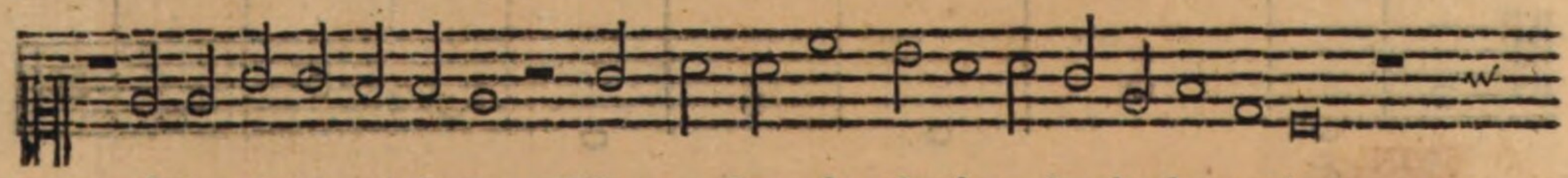
A 3 voc:



Chriſtes croſſe be my ſpeed in all vertue to proceede, A. b. c. d. e. f. g. h.



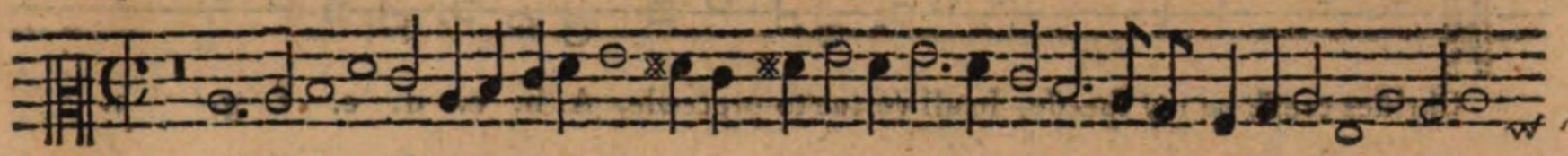
i. k. l. m. n. o. p. q. r. s. & t. double w. v. x. with y. ezod. & per ſe. con per ſe.



tittle tittle eſt Amen, When you haue done begin again, begin again.

TENOR.

A 3. voc.



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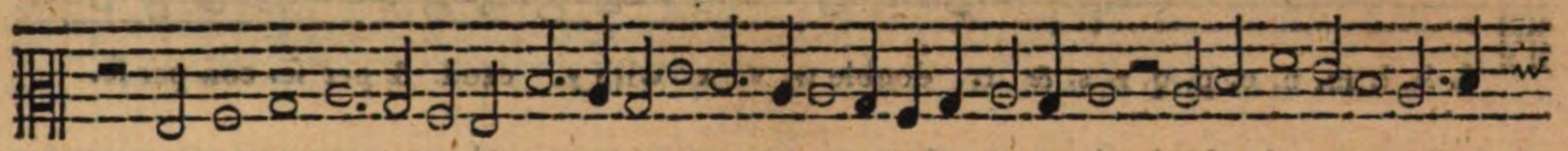
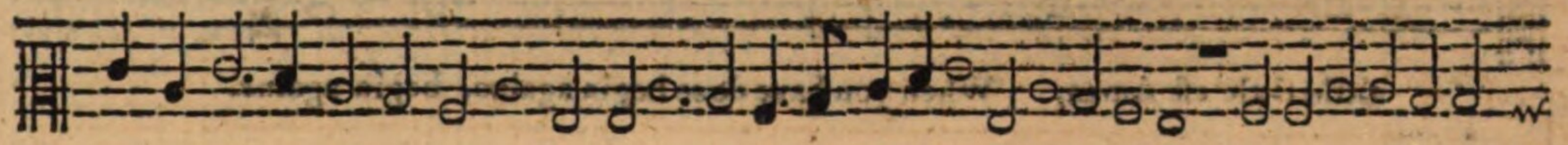
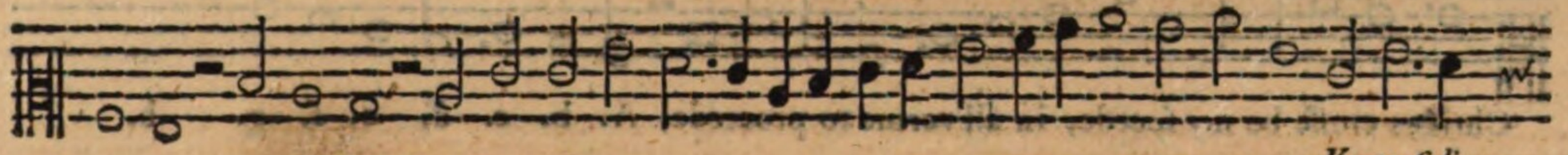




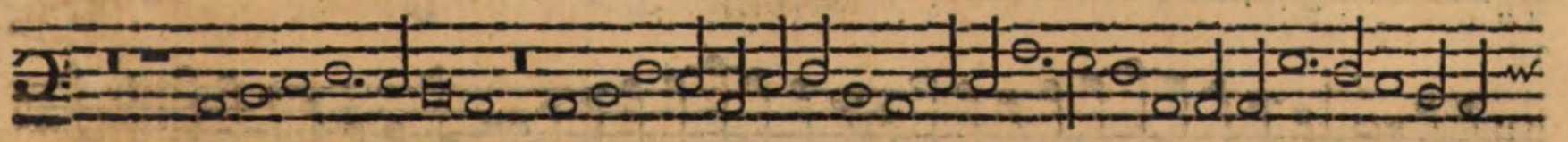


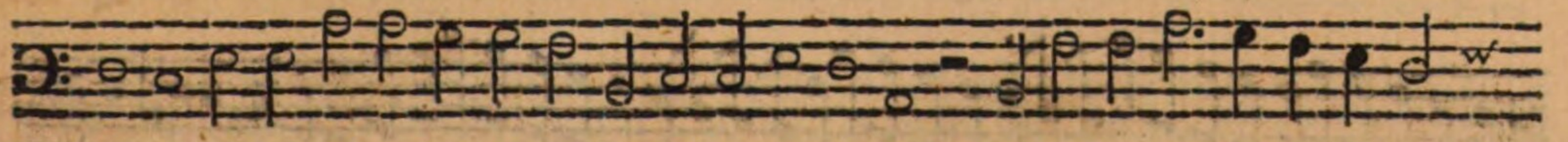
Verte ſolium.

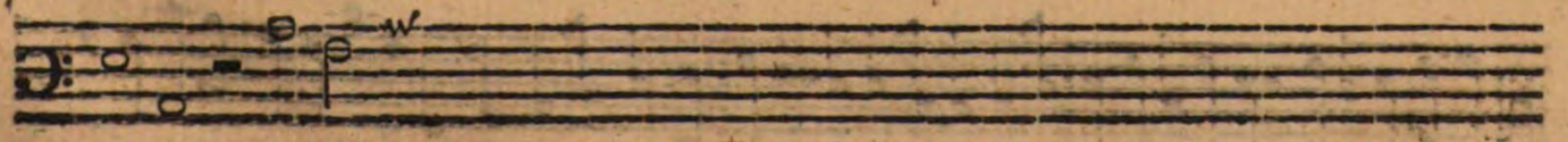
BASSUS.

A 3 voc.

Chriſtes croſſe.



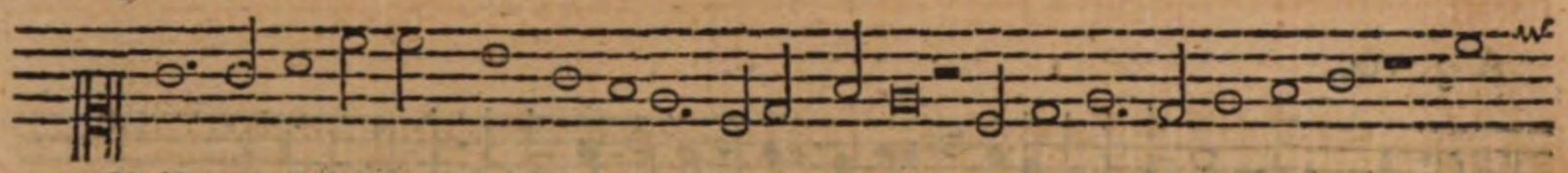




Verte ſolium.

CANTUS.

A 3 voc.



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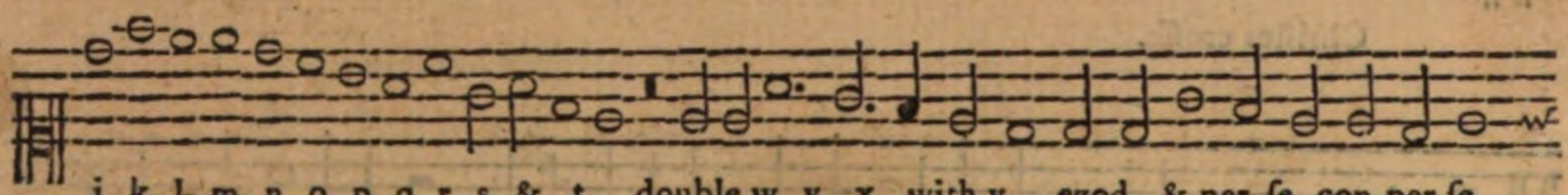

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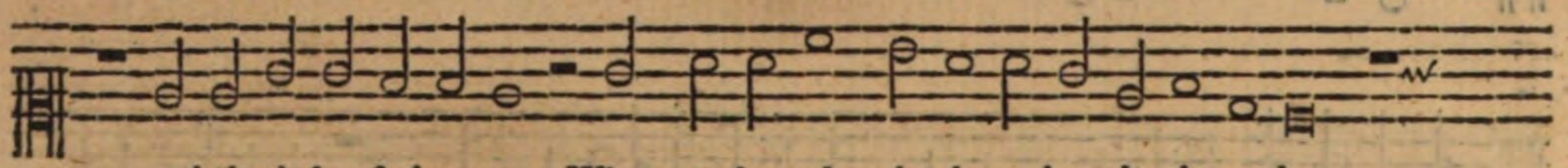

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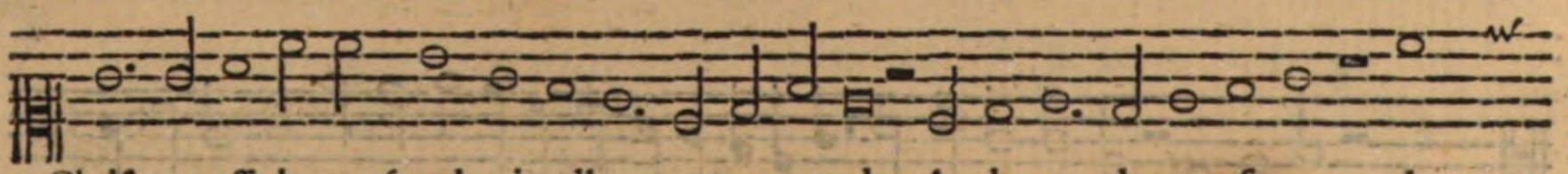

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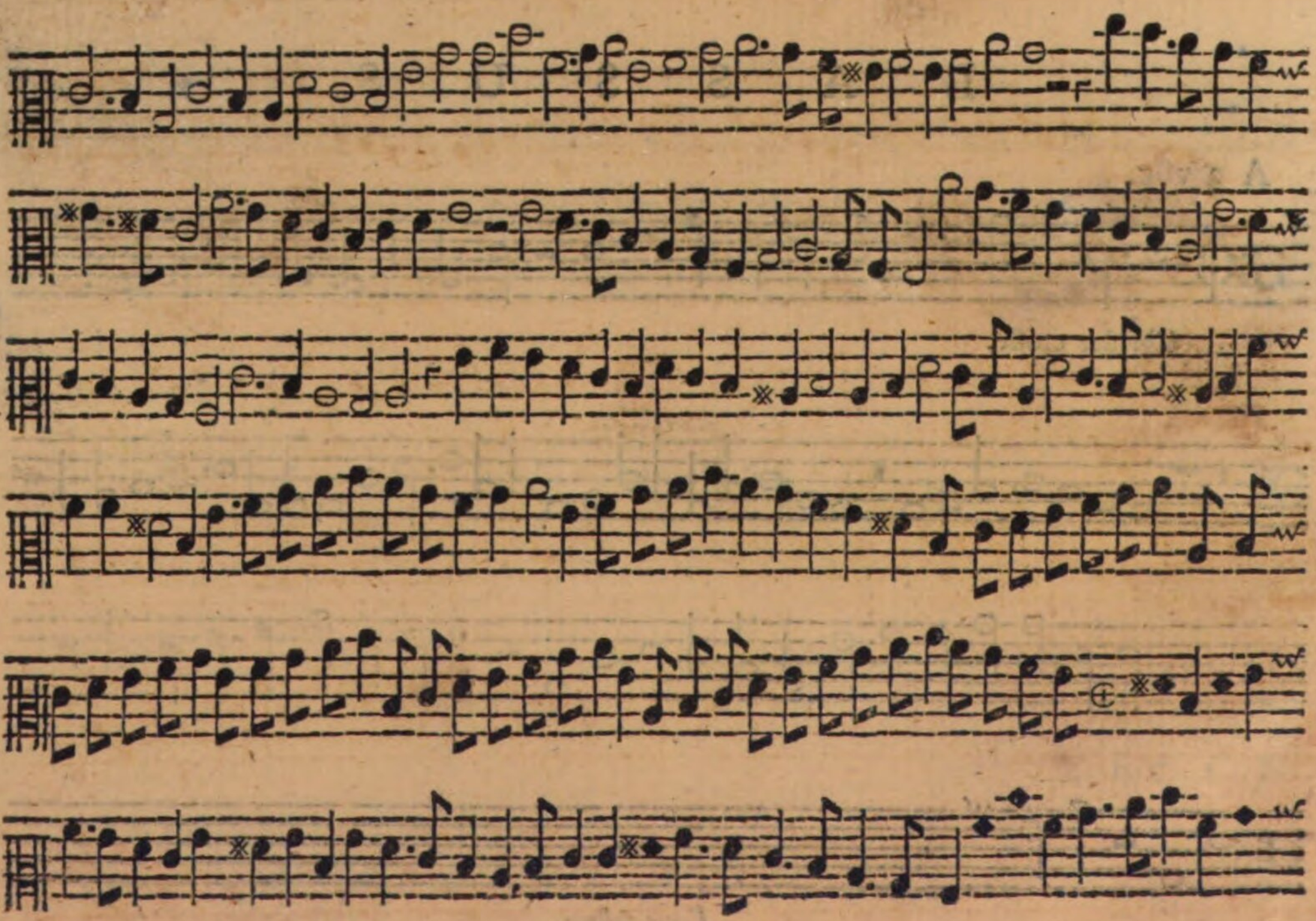
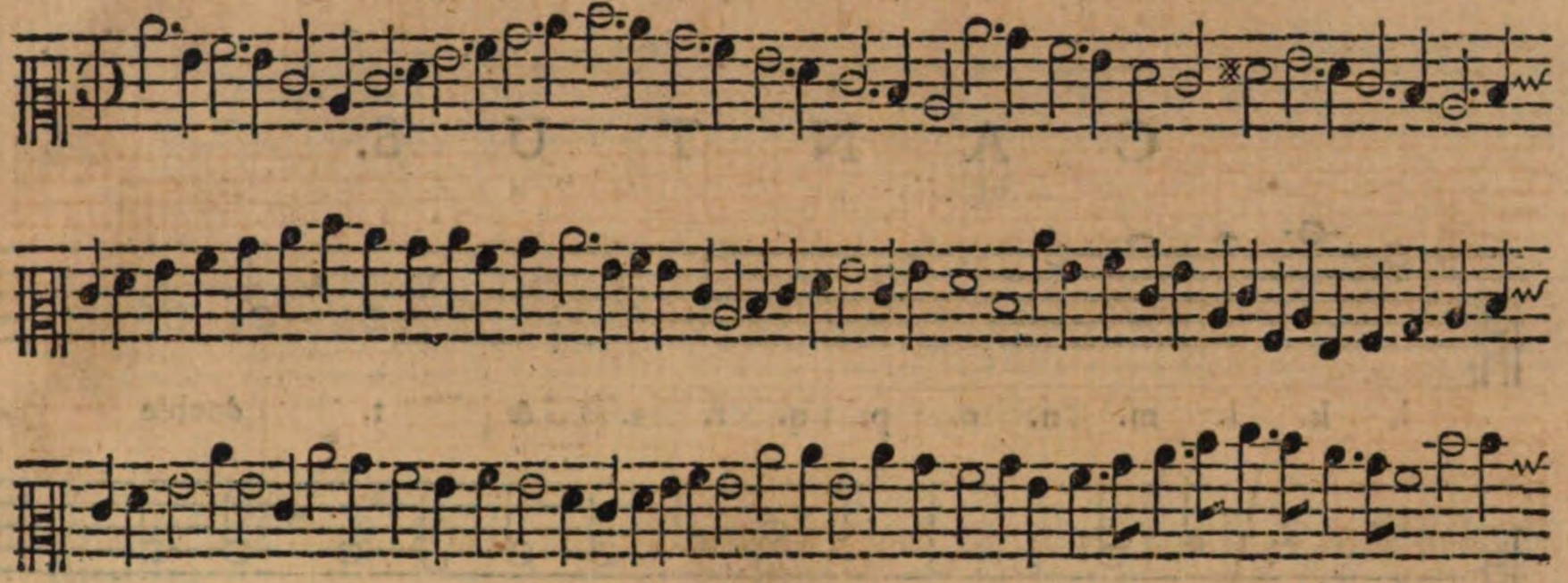
TENOR.





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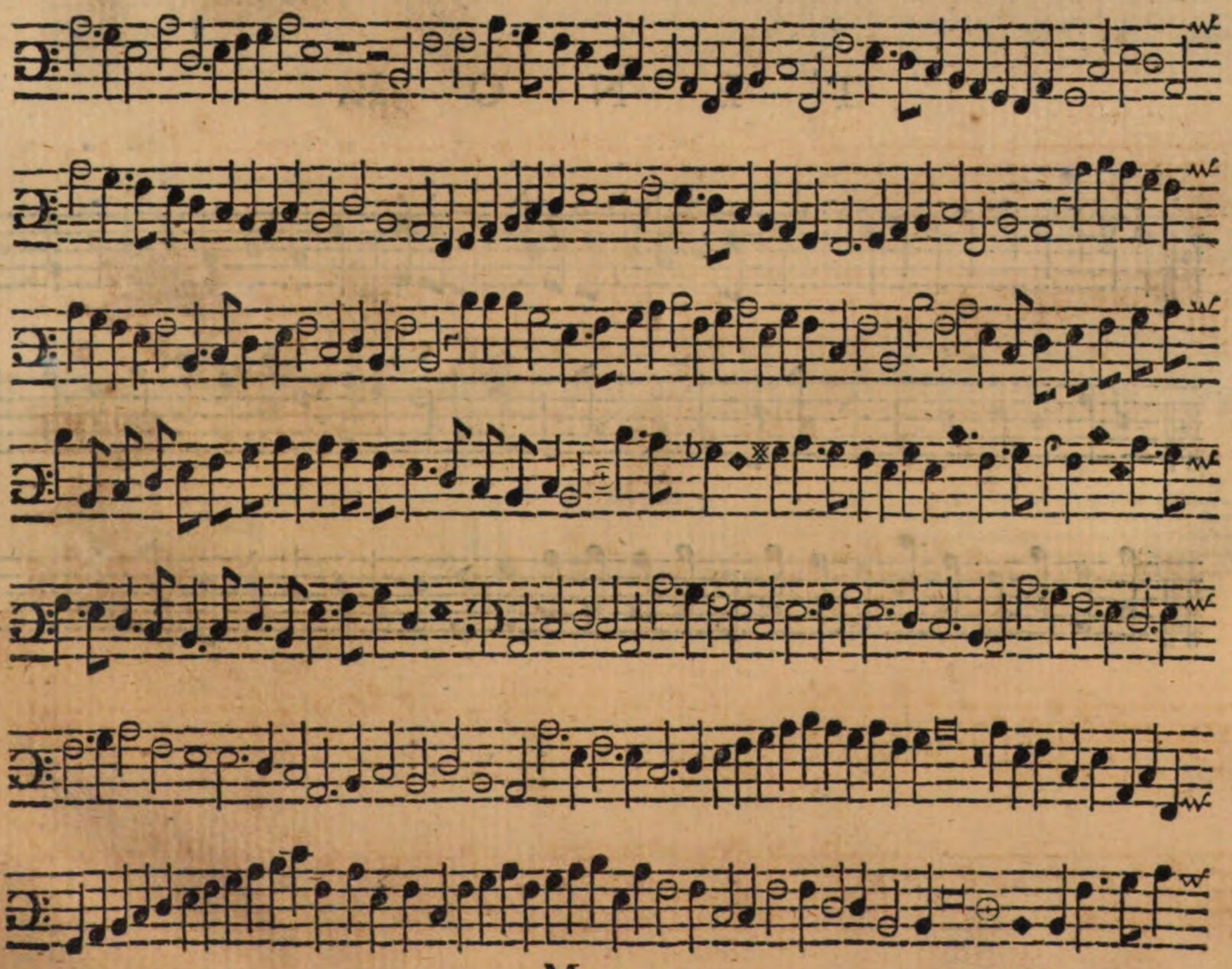

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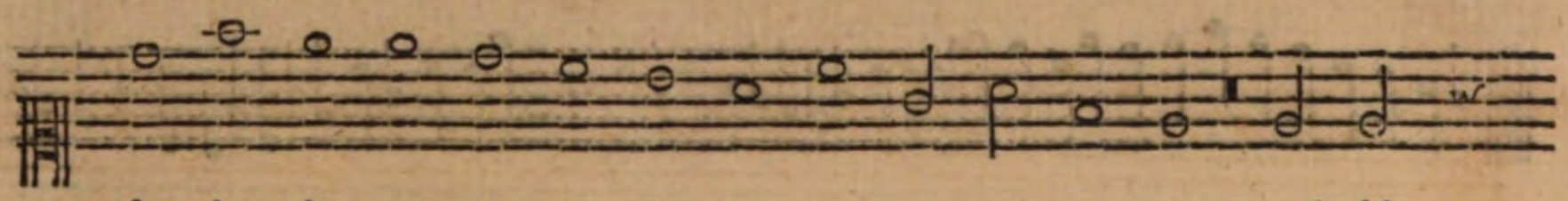

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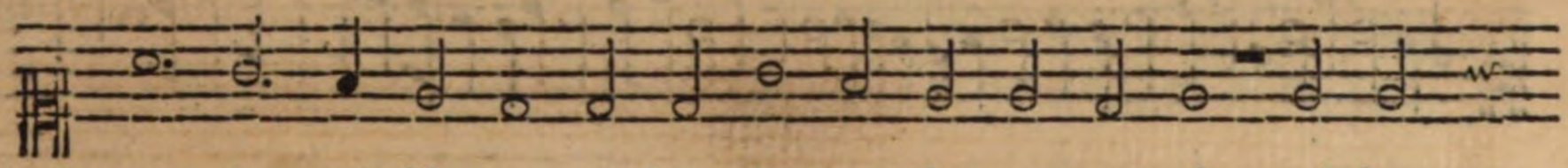
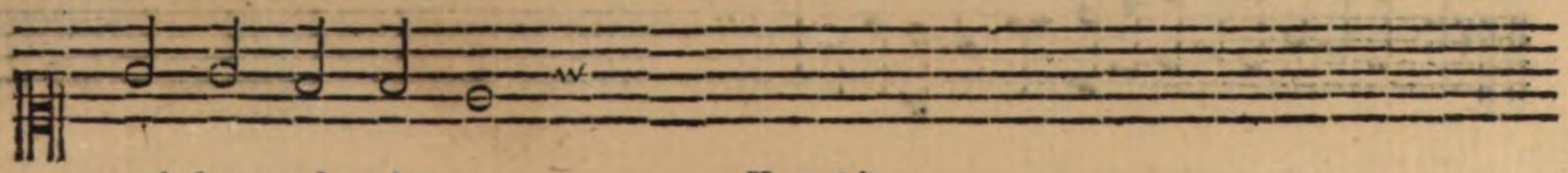
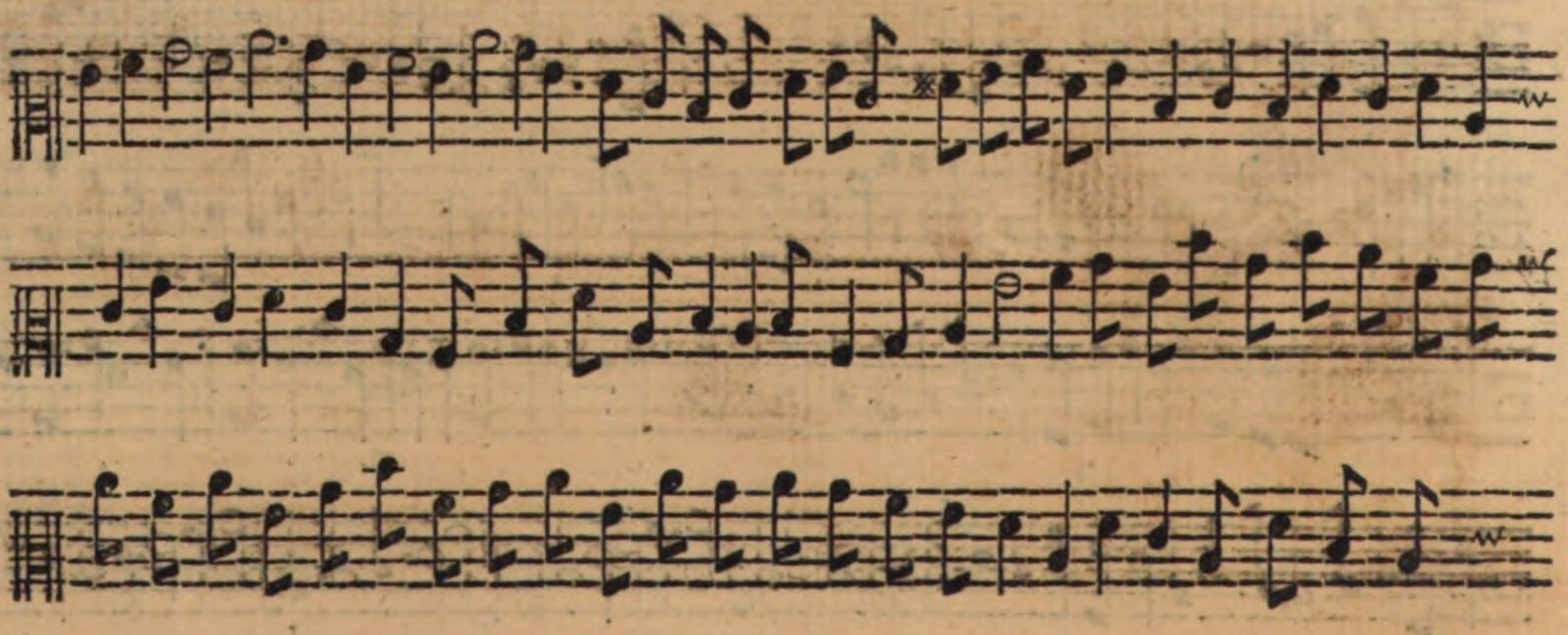


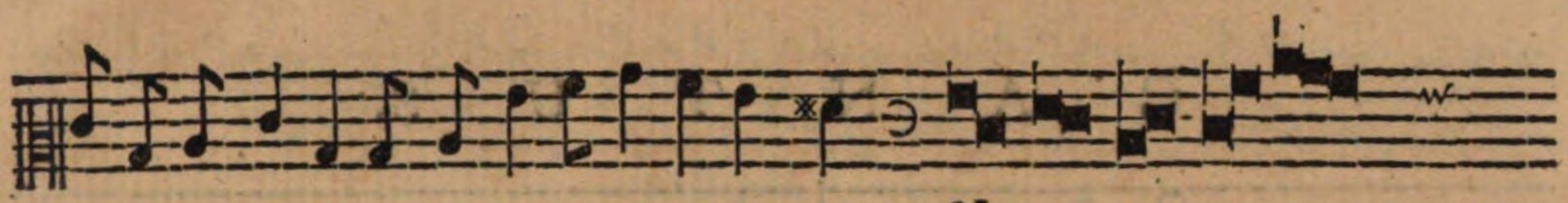
w. v. x. with y. ezod. & per ſe, con per ſe, tittle

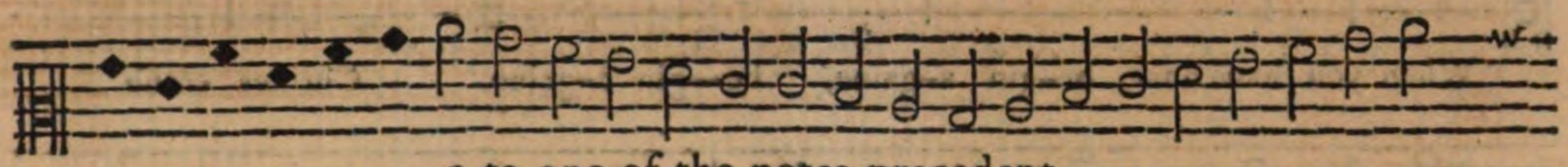


tittle, eſt Amen. *Verte folium.*

TENOR.







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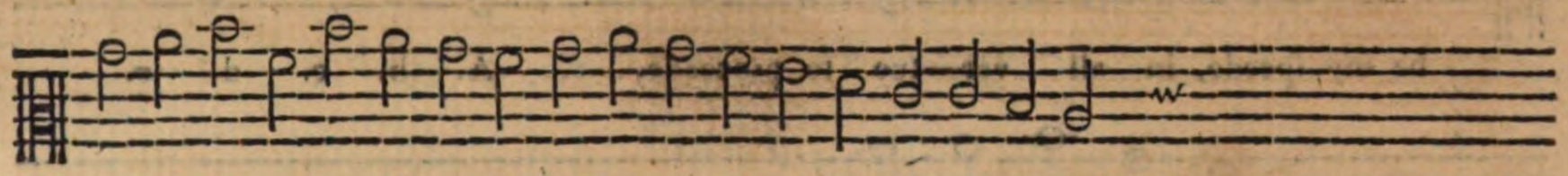

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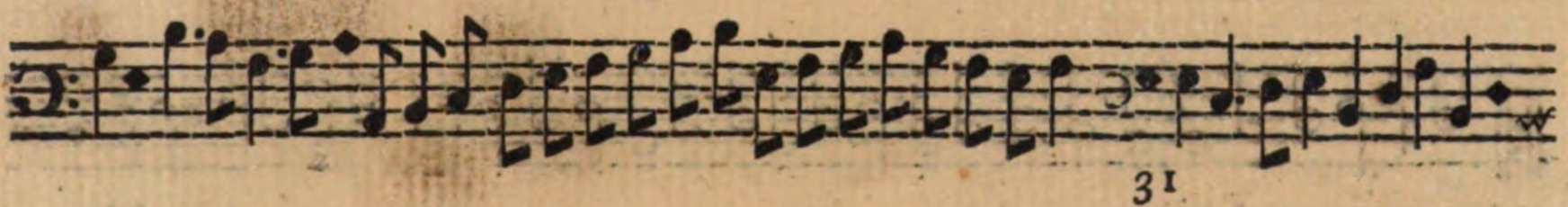

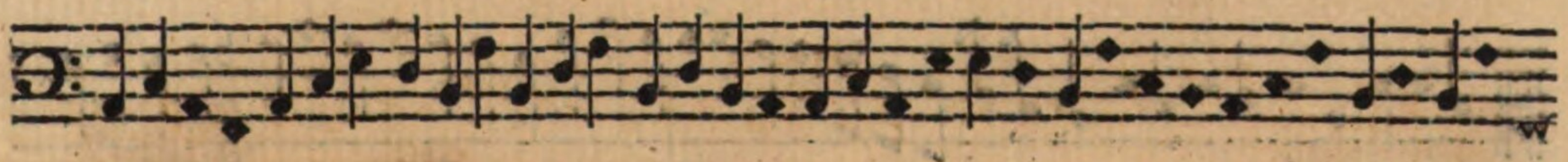

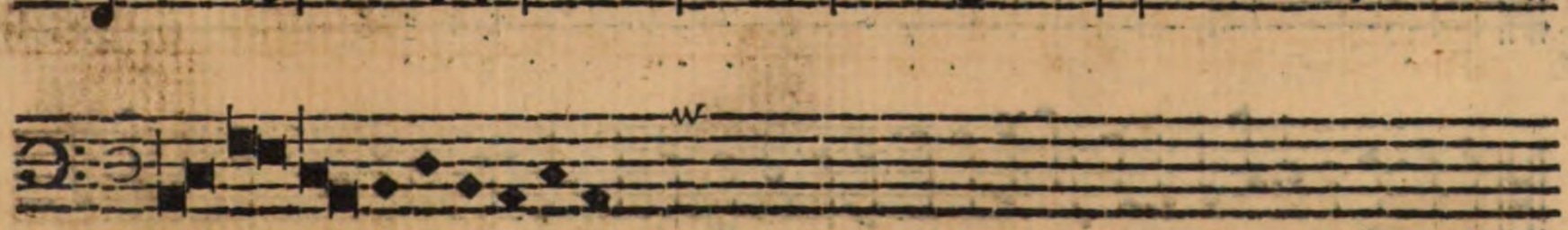

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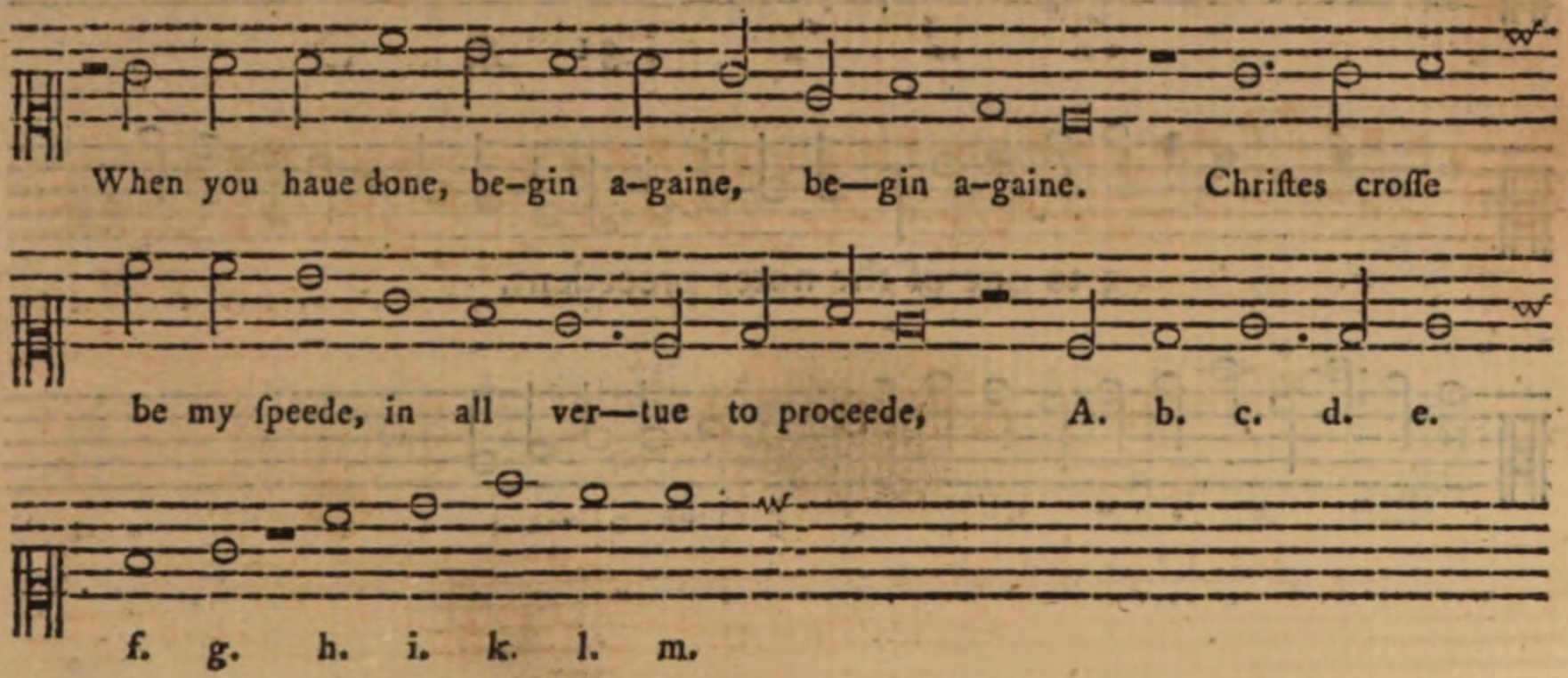
CANTUS.



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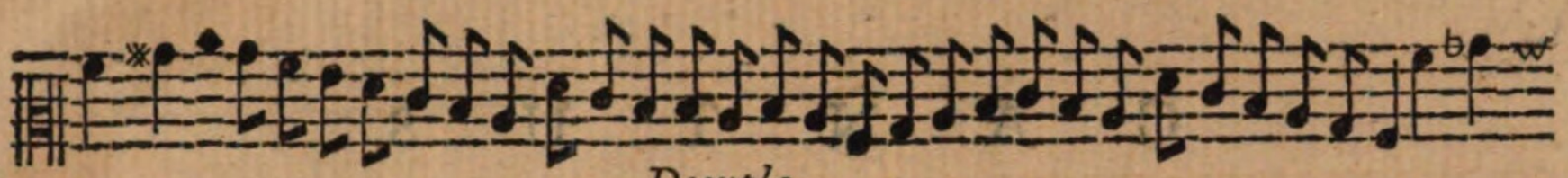

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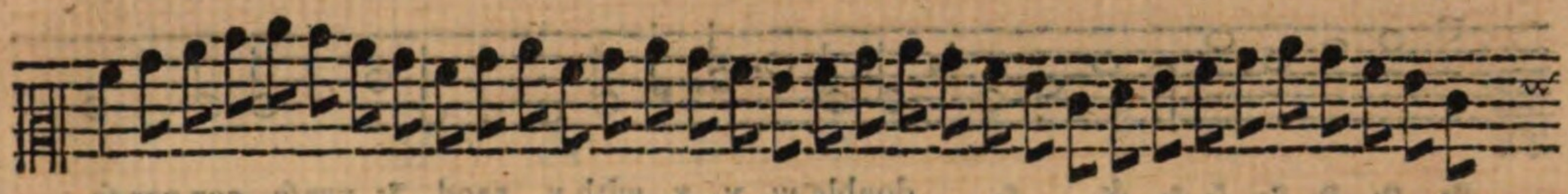

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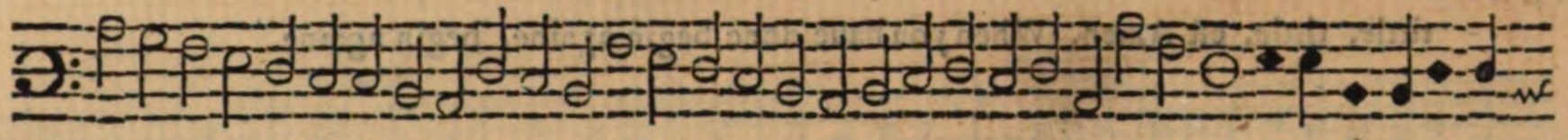

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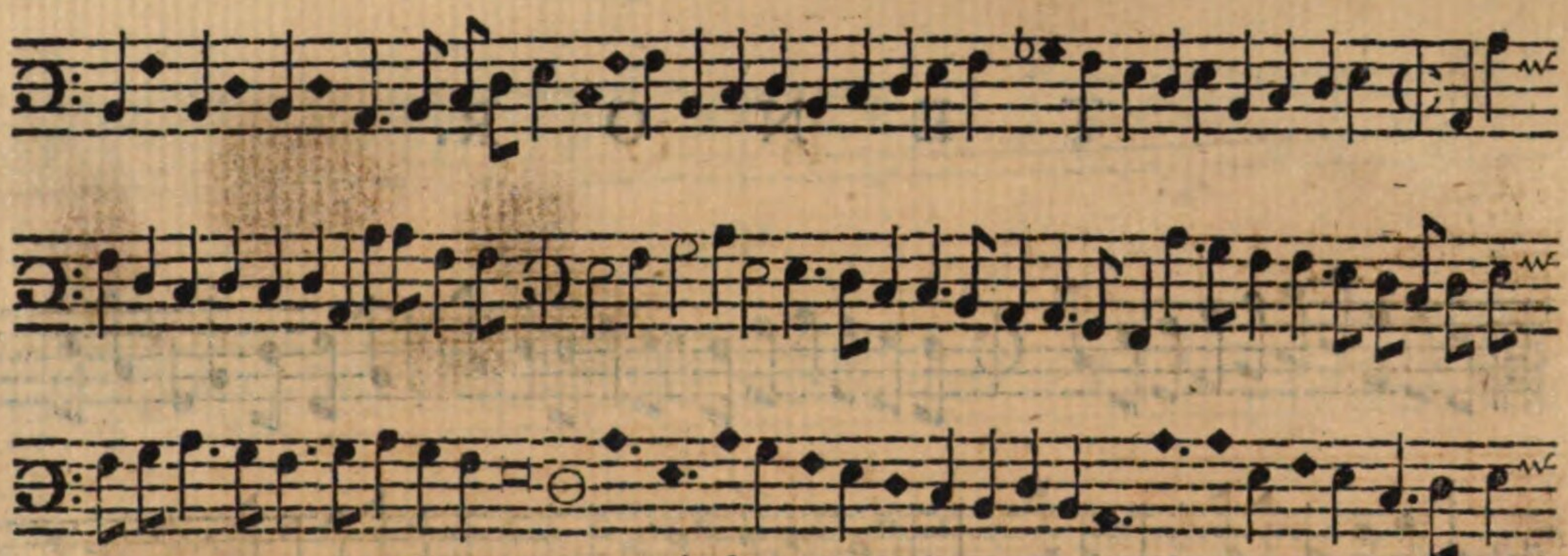

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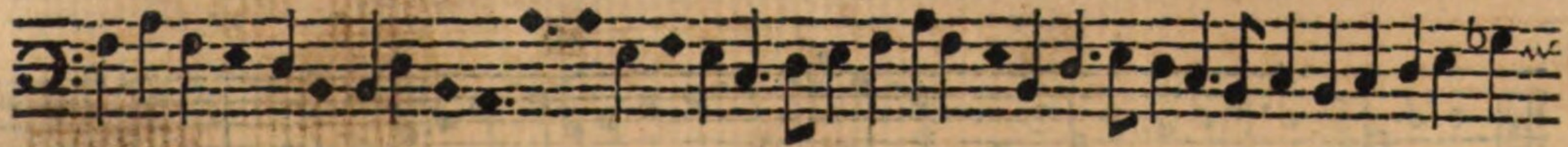

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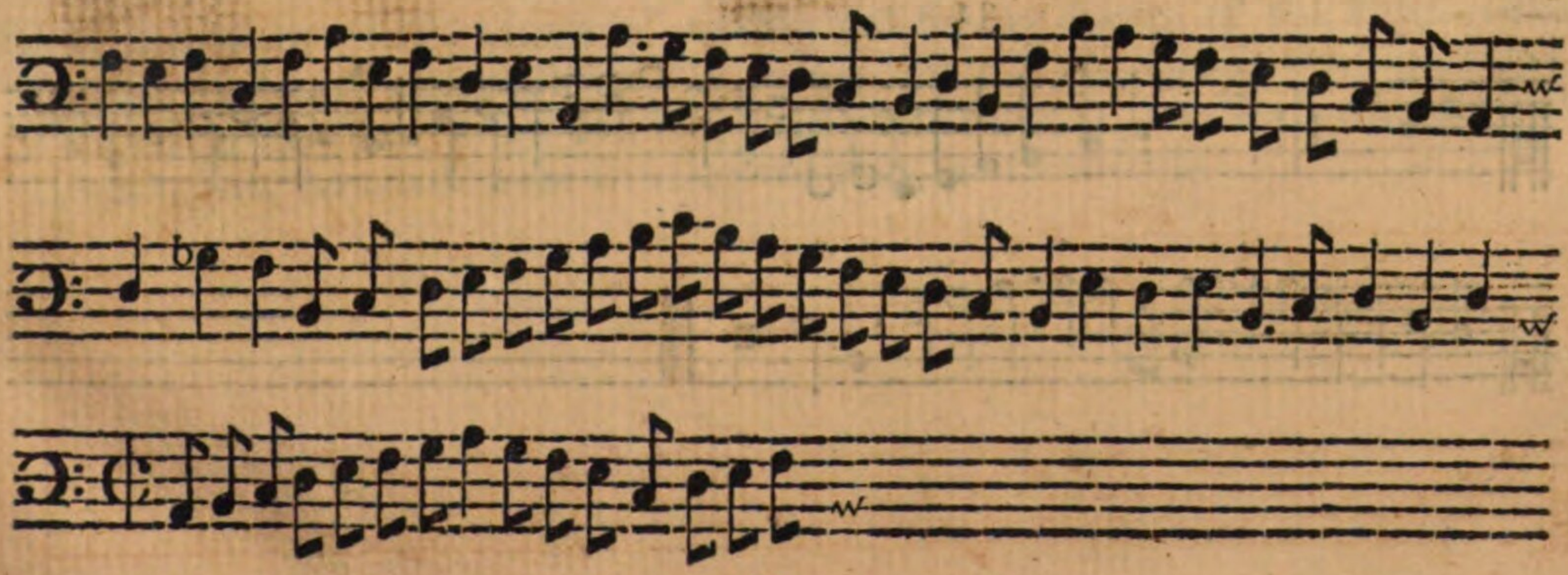
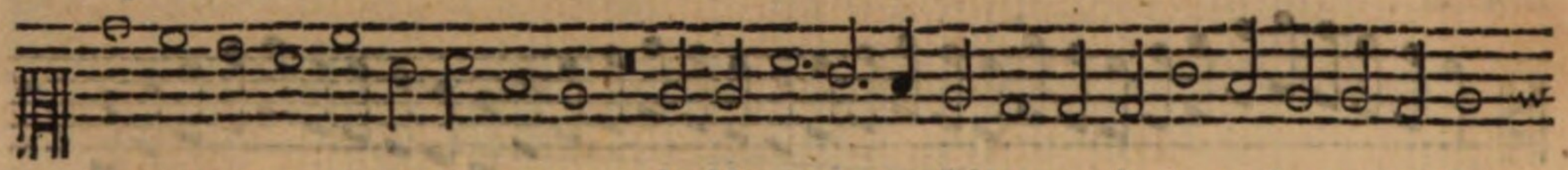
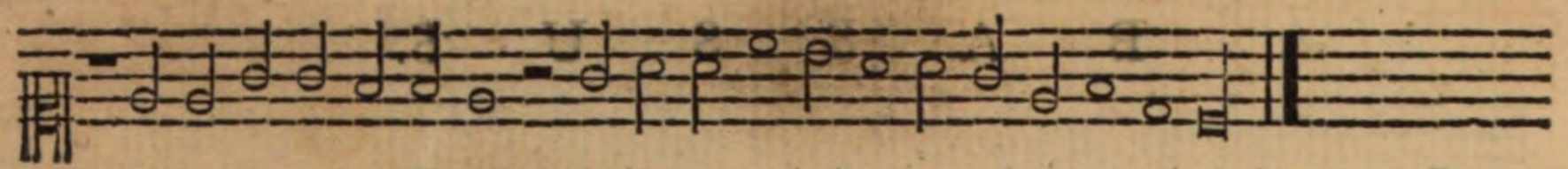


CANTUS.

A 3 voc.

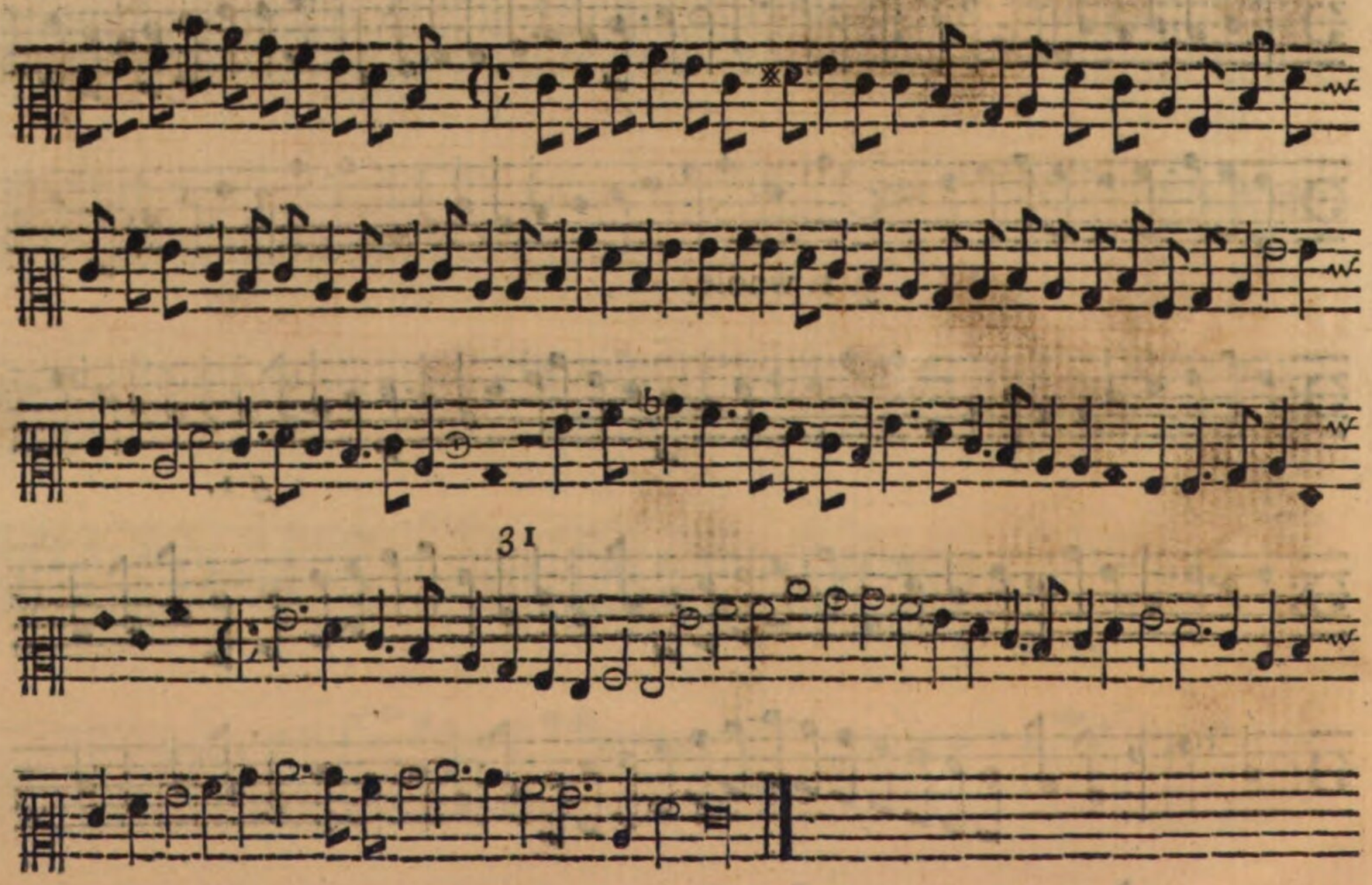


n. o. p. q. r. s. & t. double w. v. x. with y. ezod. & per ſe. con per ſe.



tittle, tittle, eſt Amen. When you haue done begin againe, begin againe.

TENOR.



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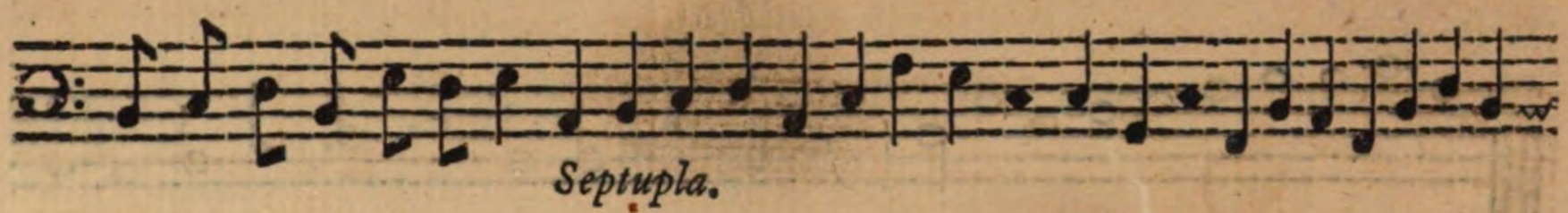
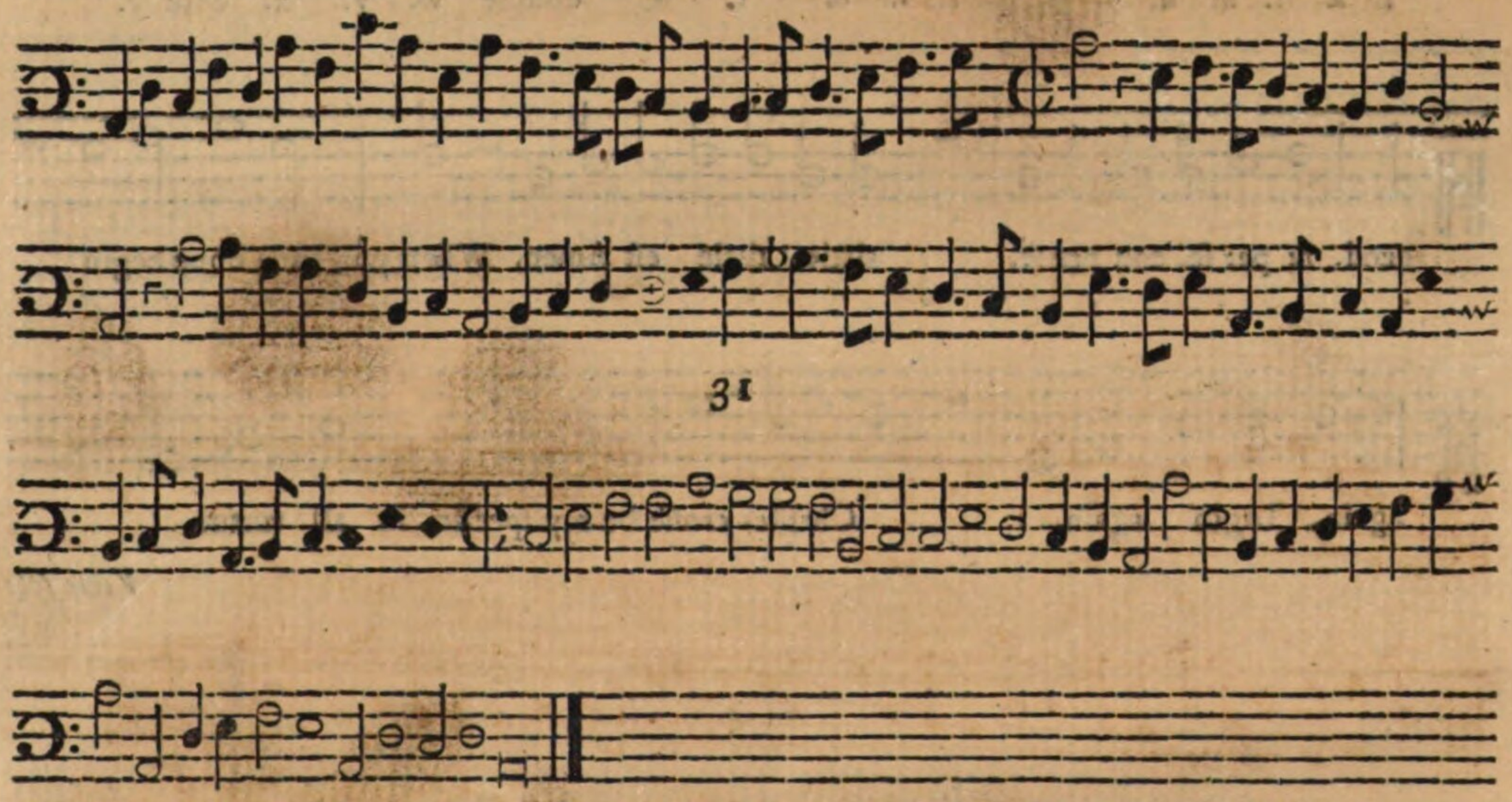


Septupla.

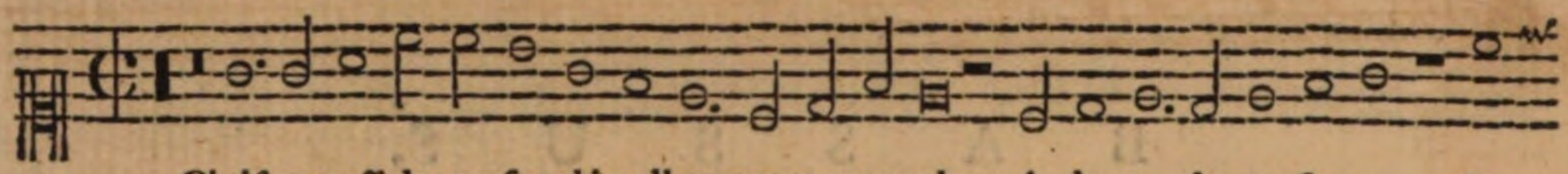


31

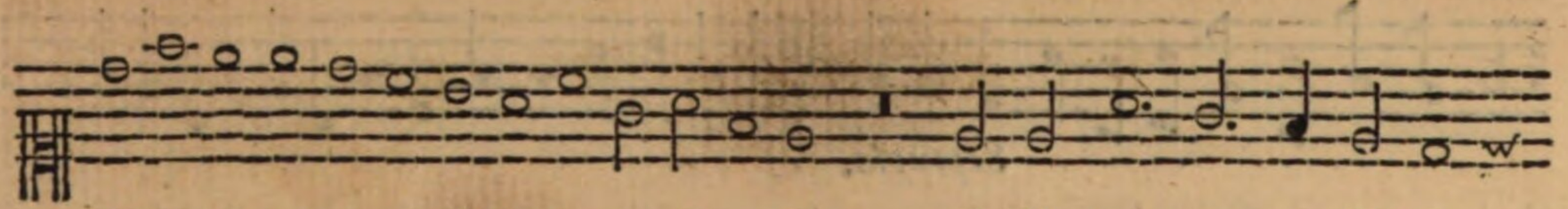
And this is our vſuall manner of writing and ſetting downe of the Proportions generally receiued amongſt our Muſicians. But if *Glareanus*, *Ornithoparchus*, *Peter Aron*, *Zarlino*, or any of the great Muſicians of *Italy* or *Germanie* had had this example, he would haue ſet it downe thus, as followeth.

CANTUS.

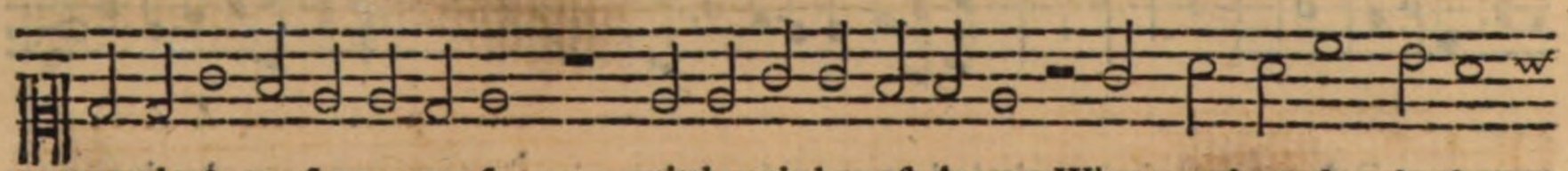
A 3 voc:



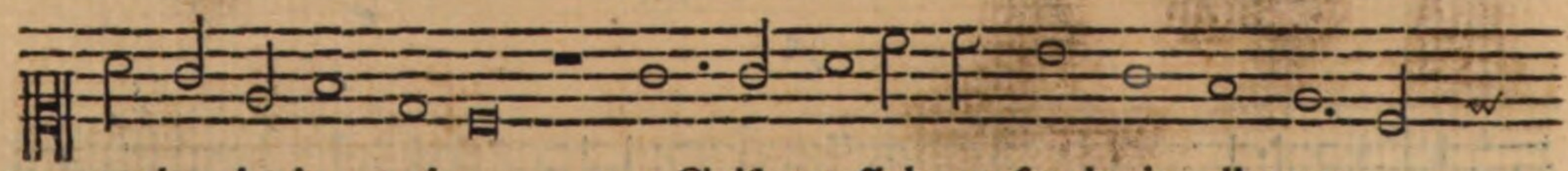
Chriſtes croſſe be my ſpeed in all vertue to proceede, A. b. c. d. e. f. g. h.



i. k. l. m. n. o. p. q. r. s. & t. double w. v. x. with y.



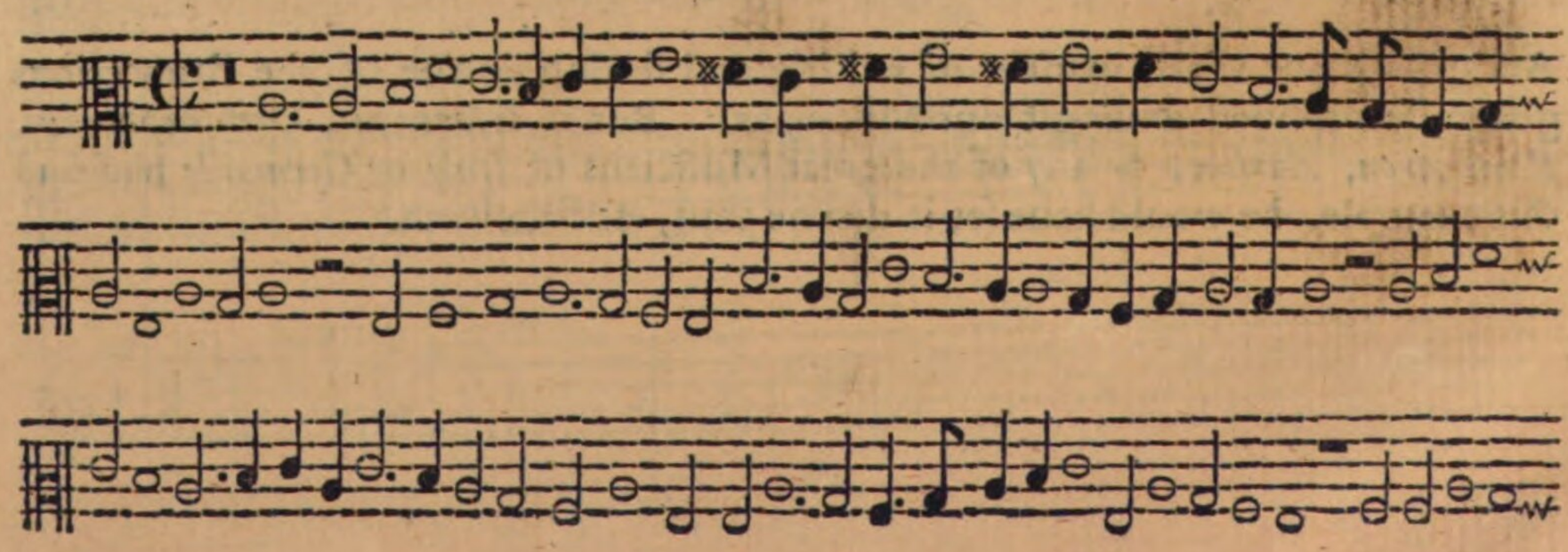
ezod. & per ſe. con per ſe. tittle tittle eſt Amen, When you haue done begin

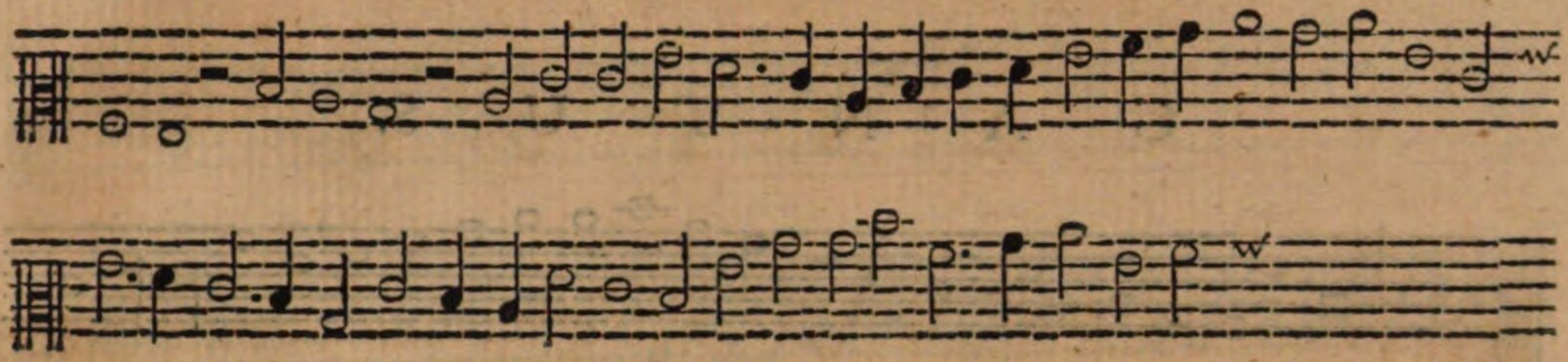


again, begin again. Chriſtes croſſe be my ſpeede, in all vertue

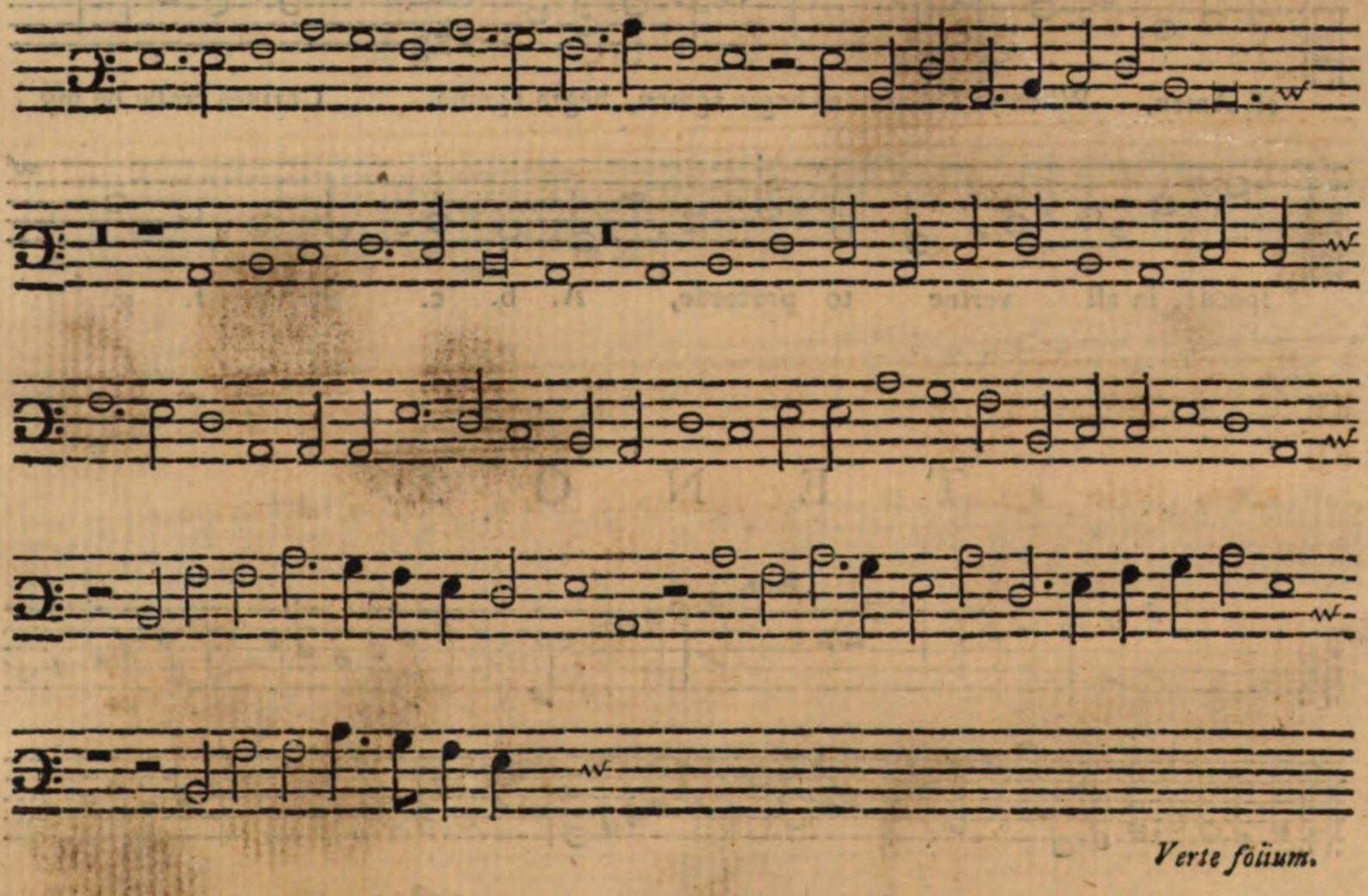
Verte fol:

TENOR.



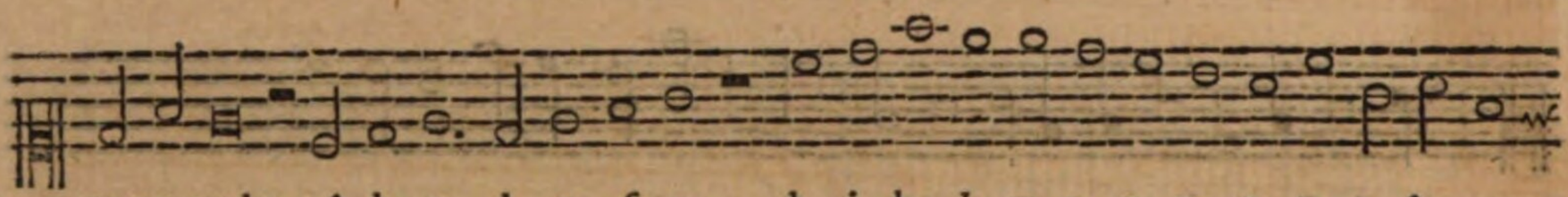


BASSUS.

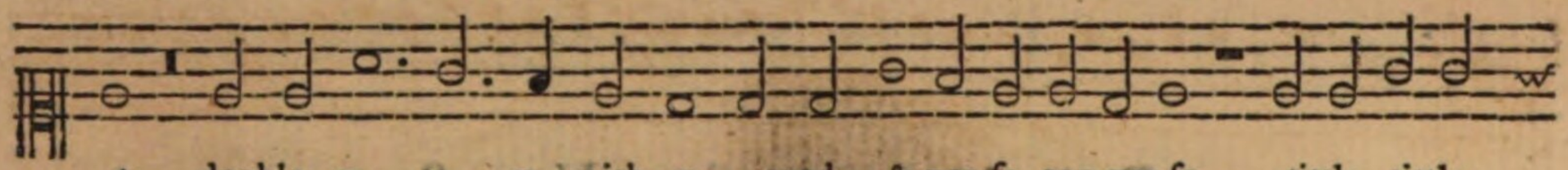


Verte foüum.

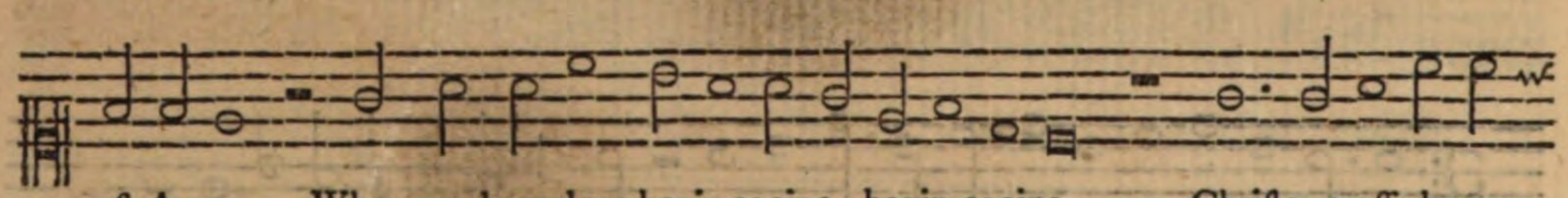
CANTUS.



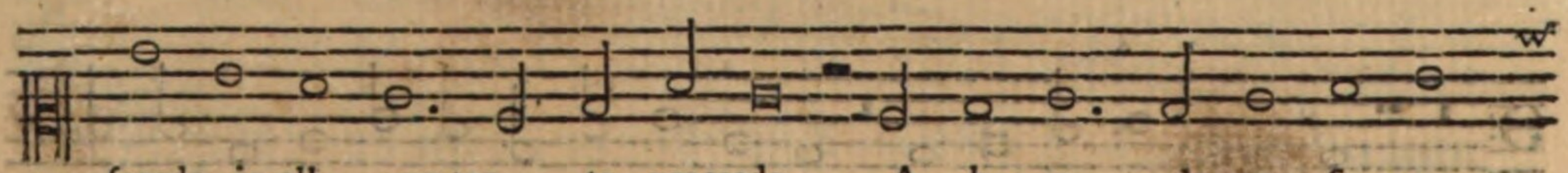
to proceede, A. b. c. d. e. f. g. h. i. k. l. m. n. o. p. q. r. s. &



t. double w. v. x. with y. ezod. & per ſe. con per ſe. tittle tittle

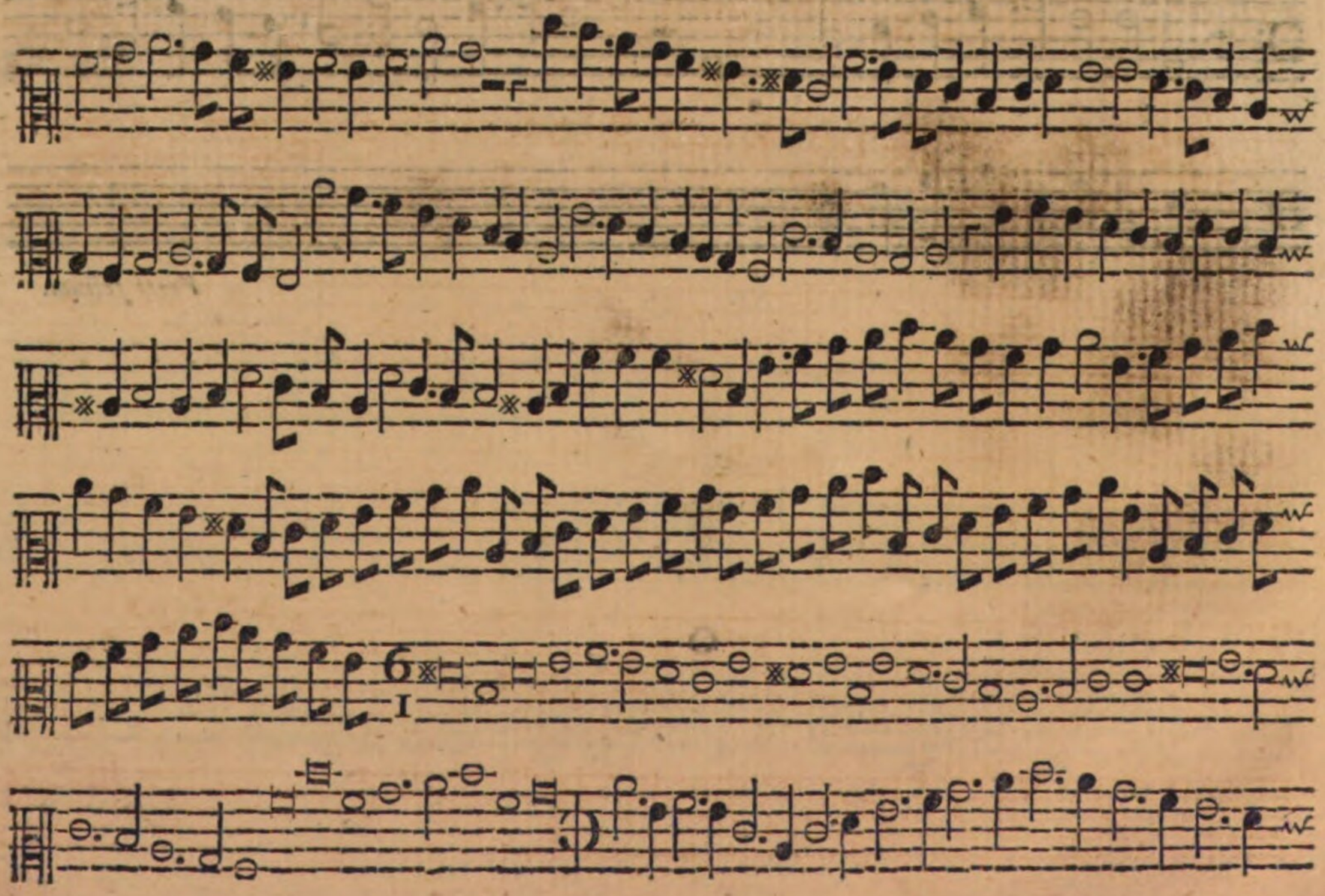


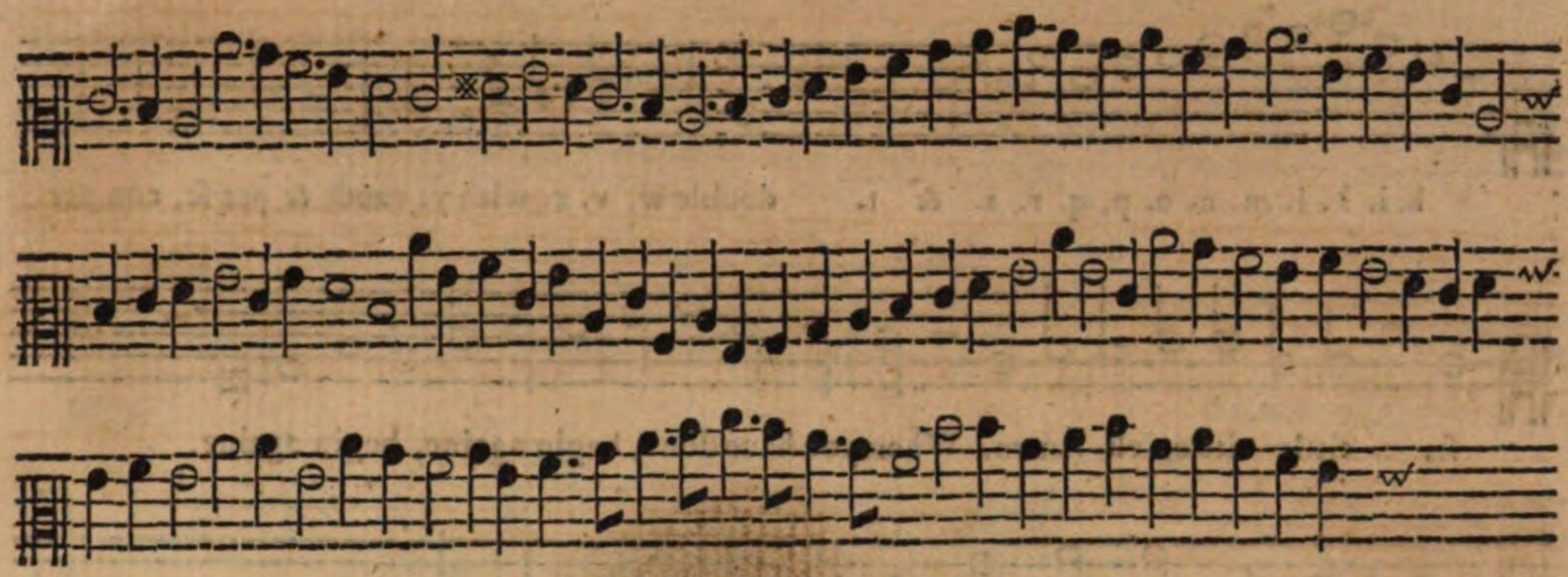
eſt Amen, When you have done begin againe, begin againe. Chriſtes croſſe be my



ſpeede, in all vertue to proceede, A. b. c. d. e. f. g.

TENOR.





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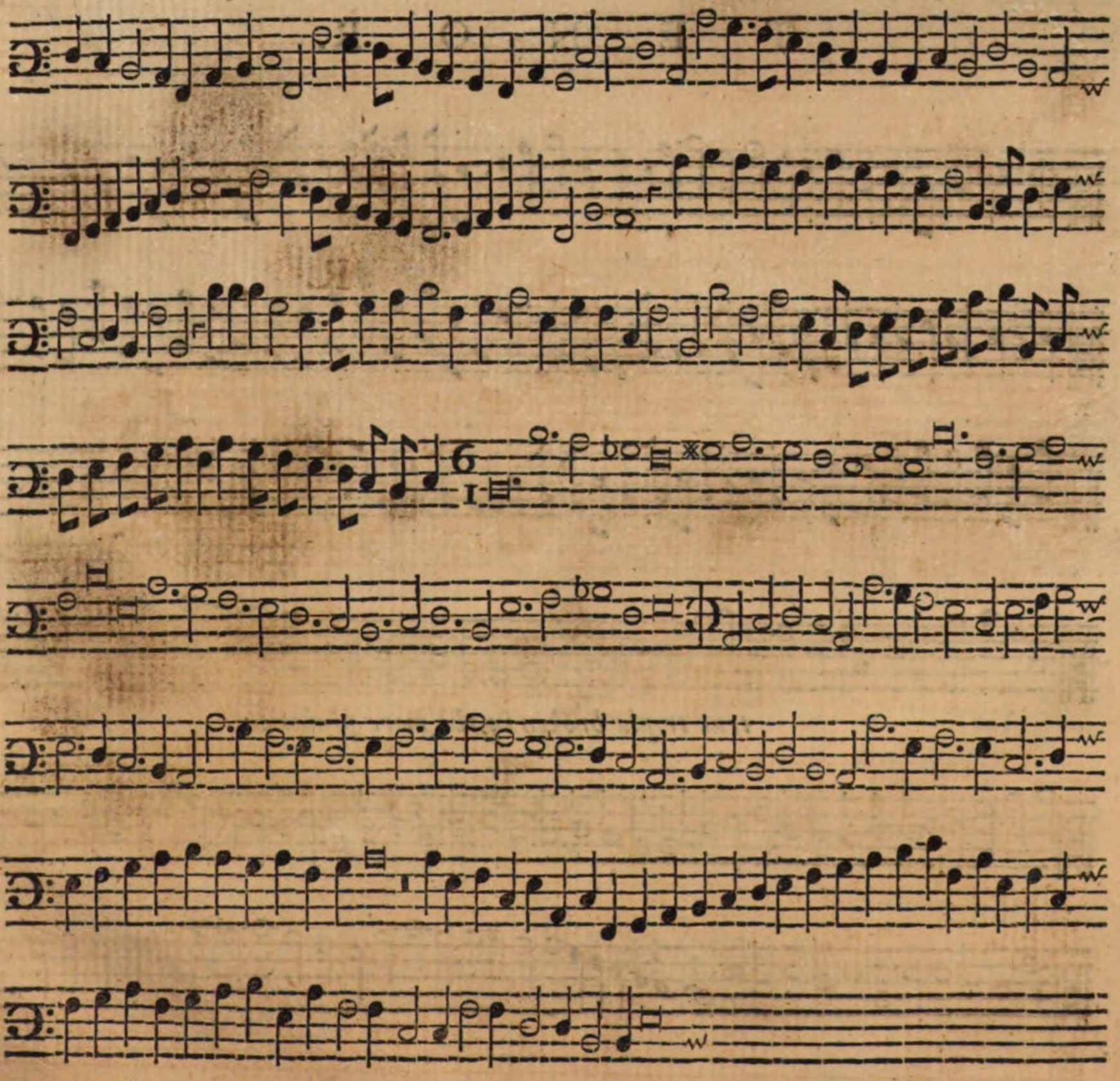
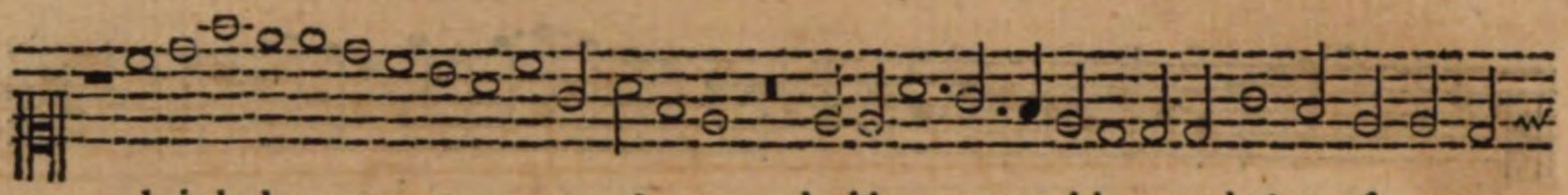
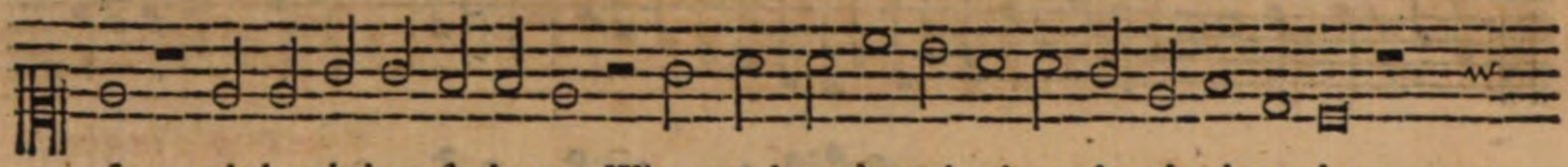
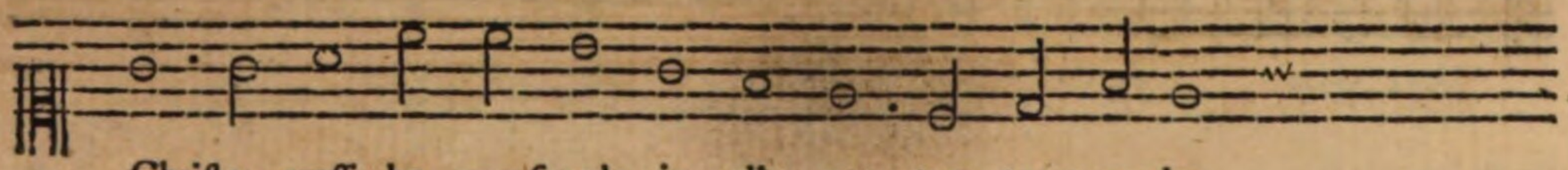




h. i. k. l. m. n. o. p. q. r. s. & t. double w. v. x. with y. ezod. & per ſe, con per

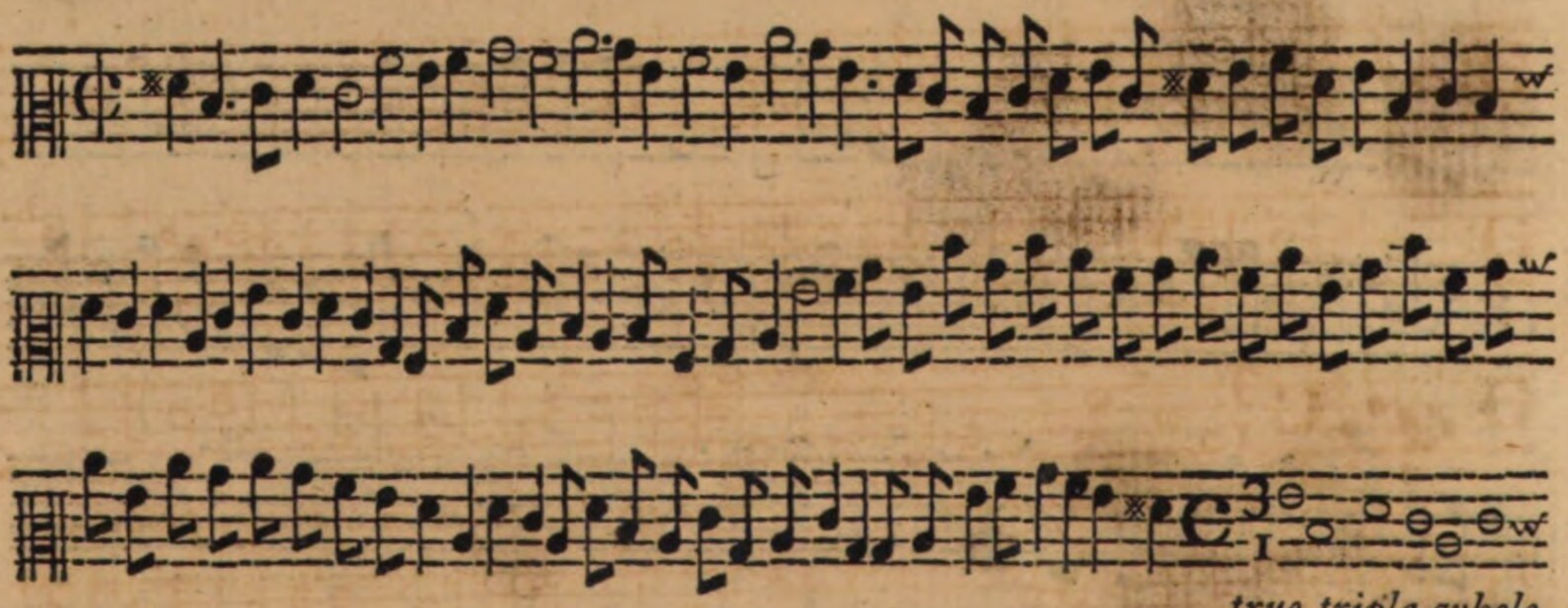


ſe, tittle tittle, eſt Amen. When you haue done, begin againe, begin againe.

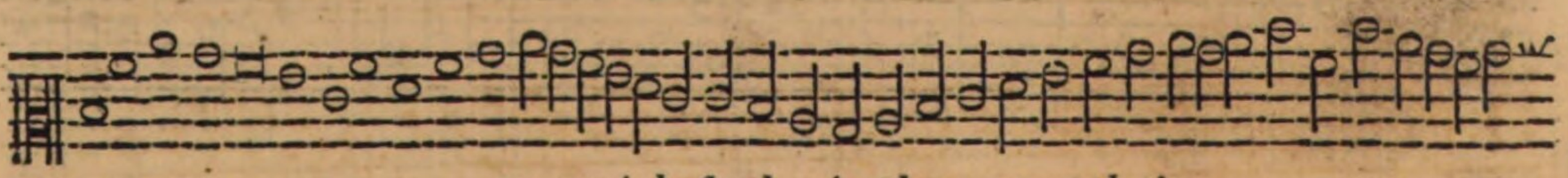


Chriſtes croſſe be my ſpeede, in all ver—tue to proceede,

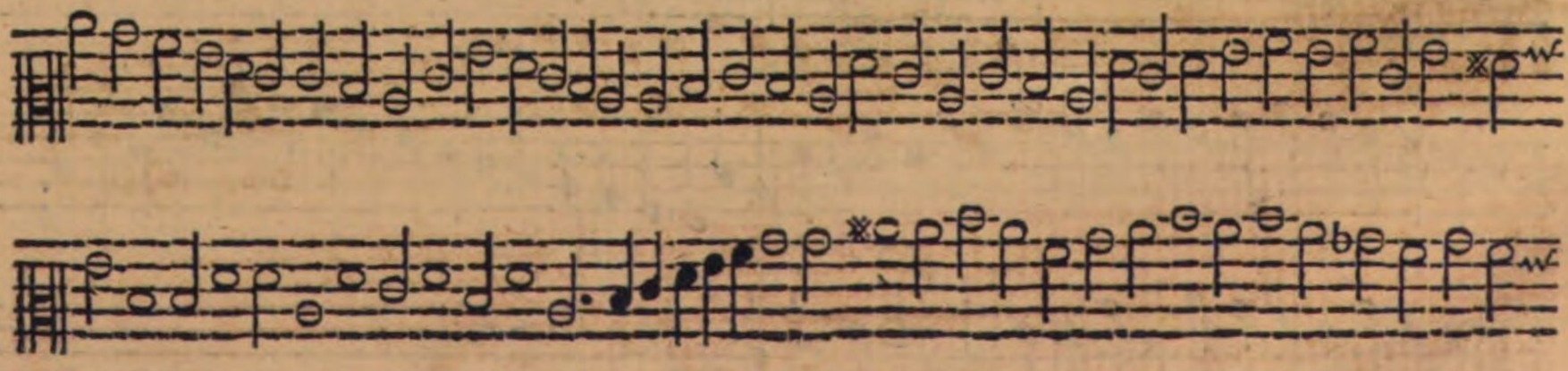
TENOR.

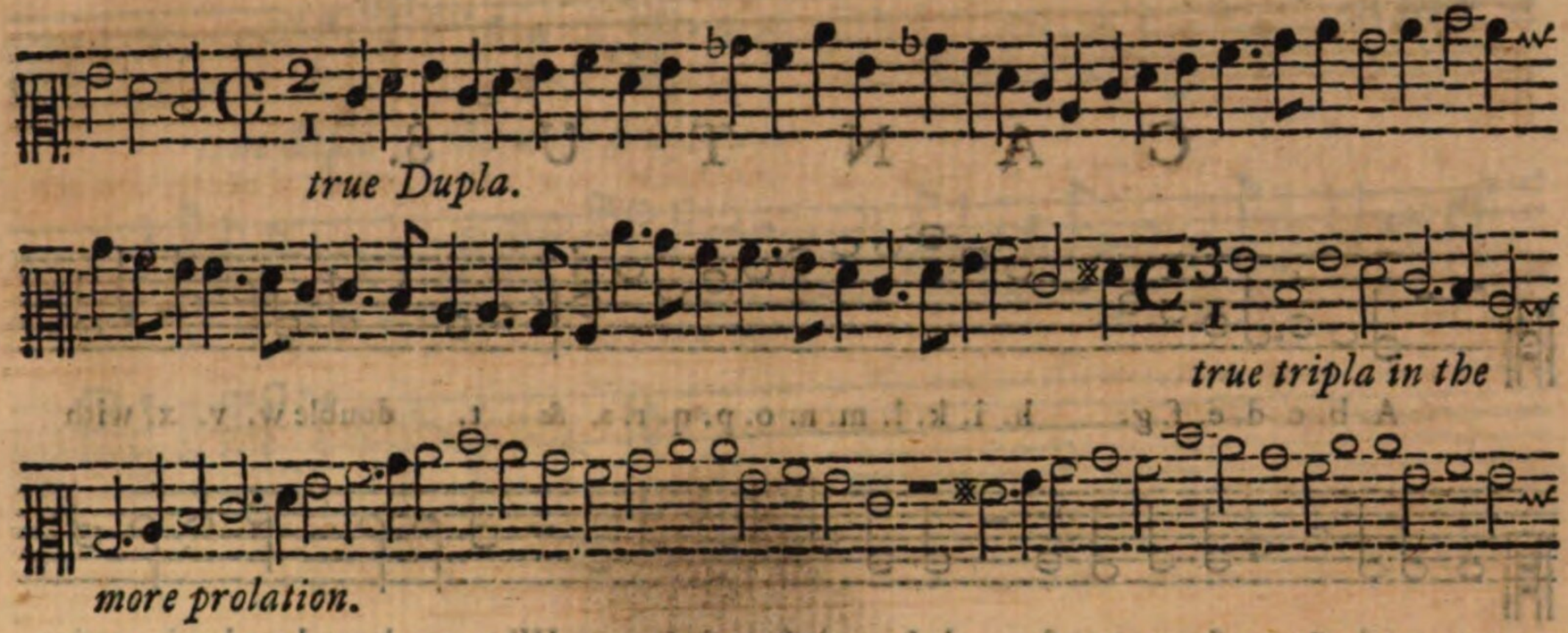


true tripla whole.



true tripla broken in the more prolation.

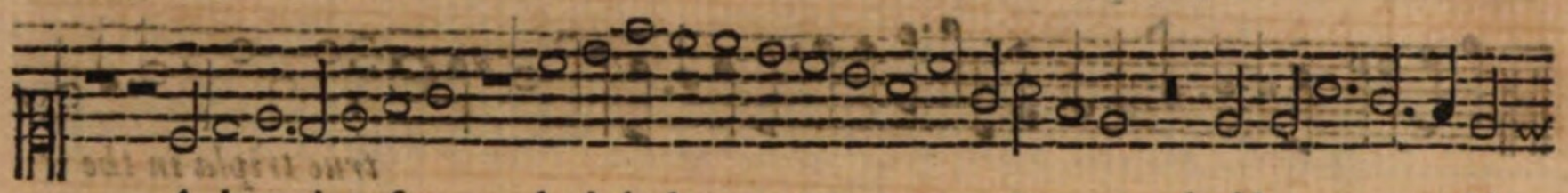




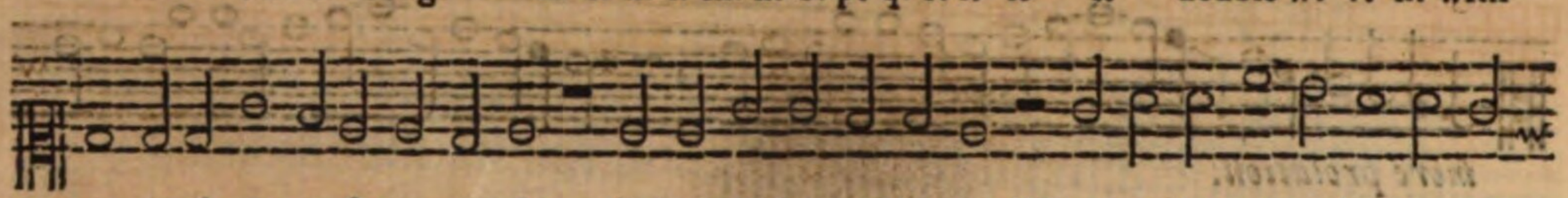
BASSUS.

Verte folium.

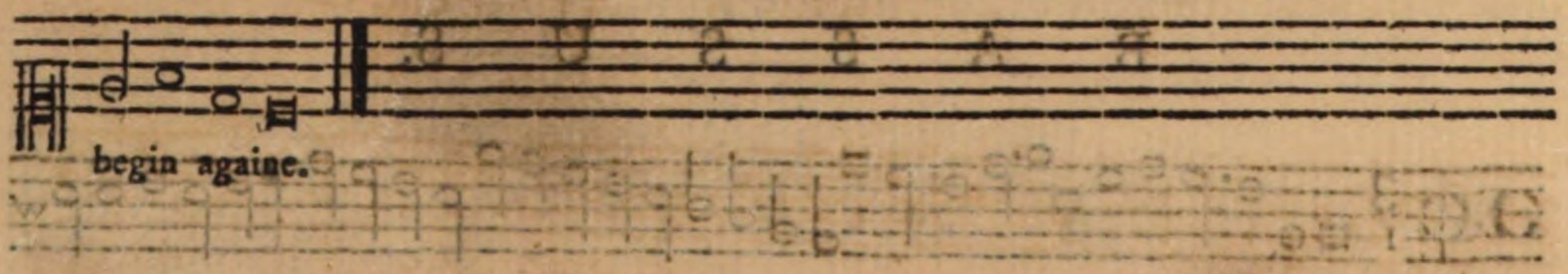
CANTUS.



A. b. c. d. e. f. g. h. i. k. l. m. n. o. p. q. r. s. & t. double w. v. x. with

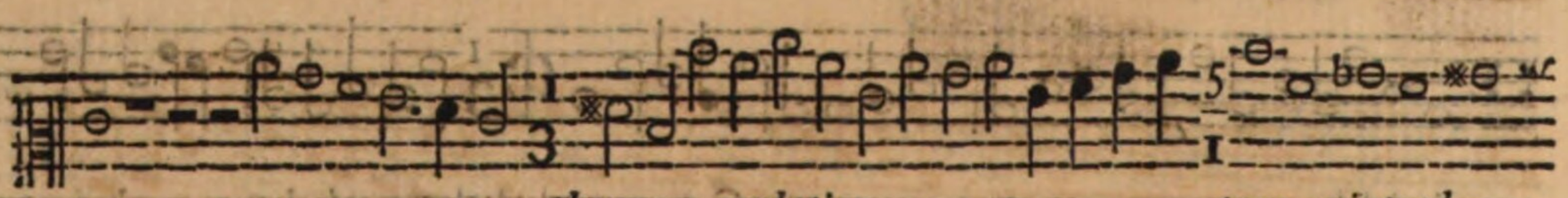


y. ezod, & per ſe, con per ſe, tittle, tittle, eſt Amen. When you have done begin againe,

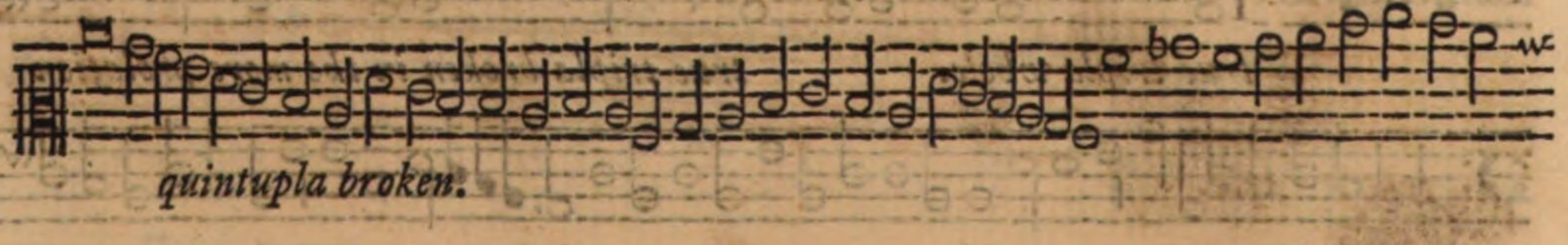


begin againe.

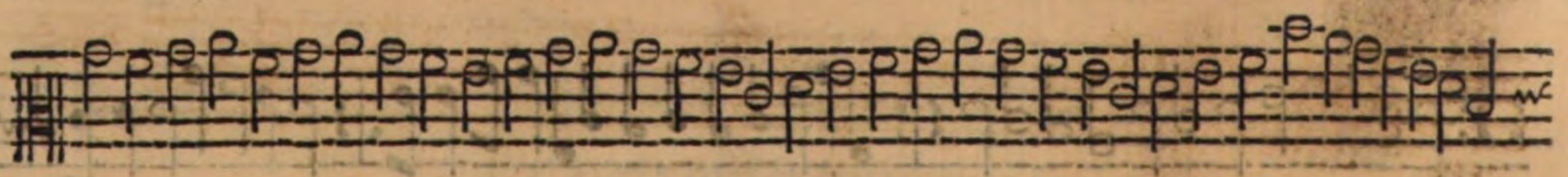
TENOR.

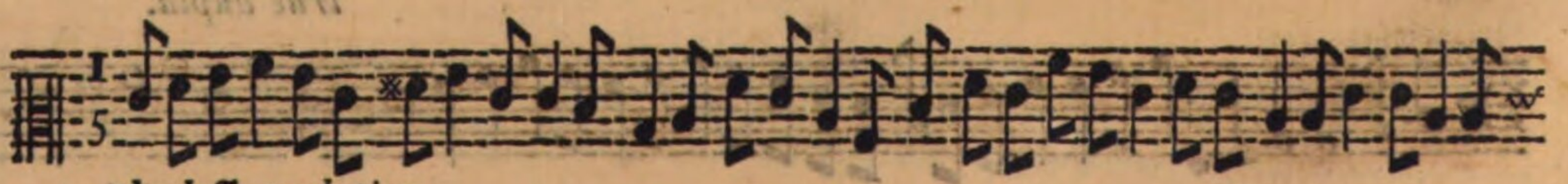


the more prolation. *true quintupla.*

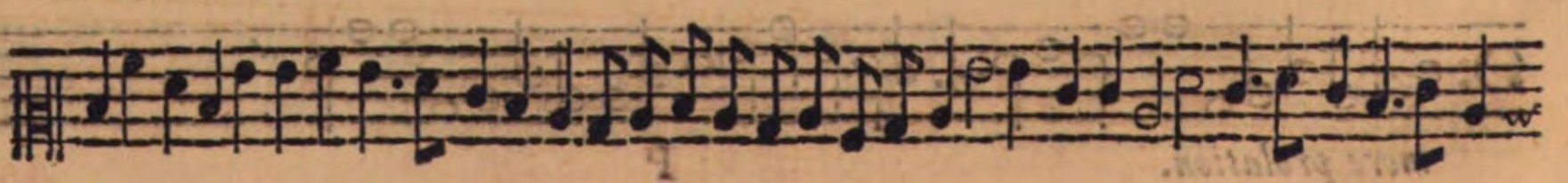


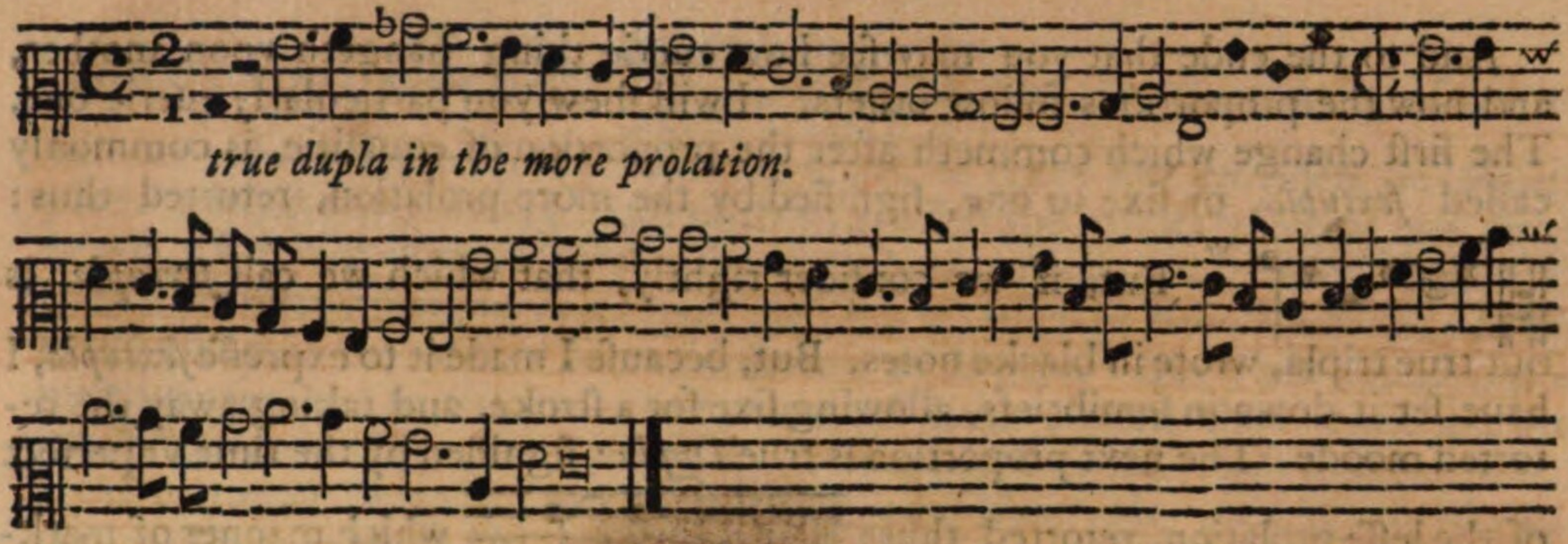
quintupla broken.





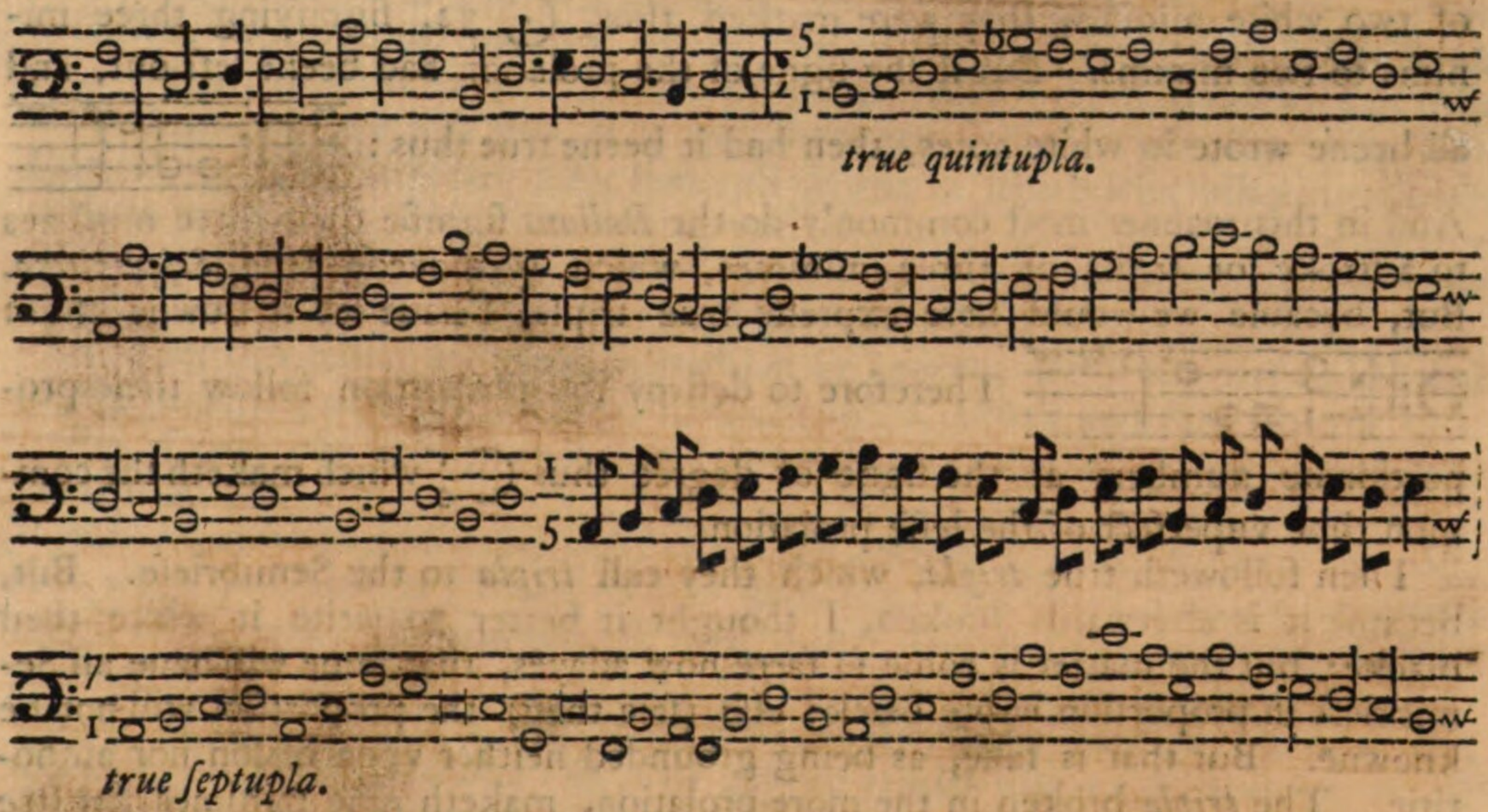
the leſſe prolation.





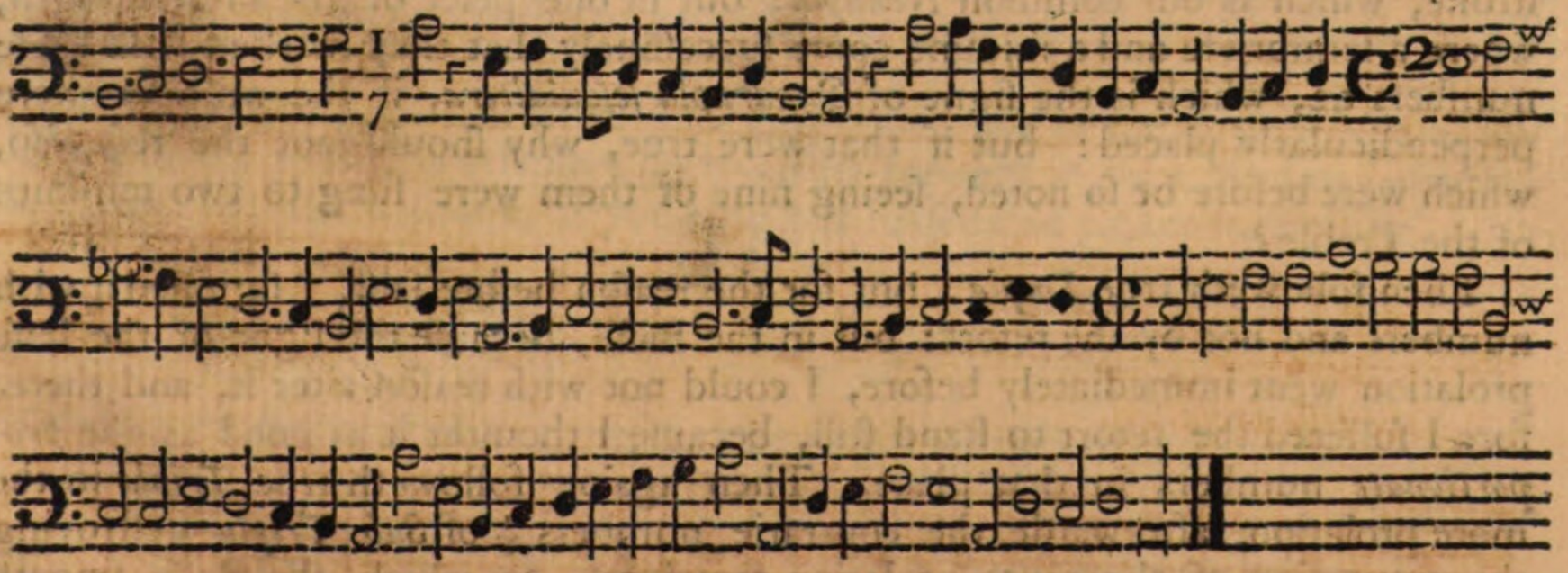
true dupla in the more prolation.

BASSUS.



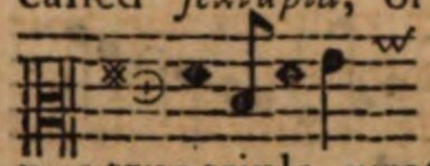
true quintupla.

true ſeptupla.

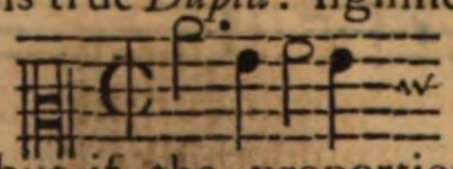


And

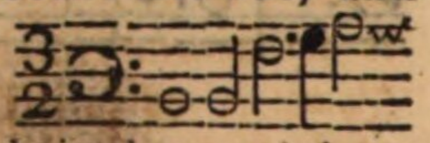
And to the ende that you may ſee how euerie thing hangeth vpon another, and how the proportions follow others. I will ſhew you particularly euerie one. The firſt change which commeth after the proportion of equalitie, is commonly called *ſextupla*, or ſixe to one, ſignified by the more prolation, retorted thus:



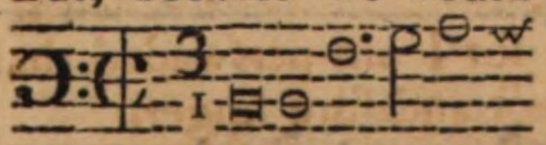
But, if we conſider rightly, that which we call *ſextupla*, is but true tripla, wrote in blacke notes. But, becauſe I made it to expreſſe *ſextupla*, I haue ſet it down in ſemibriefs, allowing ſixe for a ſtroke, and taking away the retorted moode. The next proportion is true *Dupla:* ſignified by the time vnperfect of the leſſe prolation, retorted thus:



which manner of marking *Dupla* cannot be diſallowed: but if the proportion next before had beene ſignified by anie mood, then might not this *Dupla* haue beene ſignified by the retort, but by proportionate numbers. Thirdly, commeth the leſſe prolation in the meane part, and that ordinarie *Tripla* of the three black minims to a ſtroke in the baſe: and becauſe thoſe three black minims, be ſung in the time of two white minims, they were marked thus, ⊙ 32. ſignifying three minims to two minims. But if the ſigne of the prolation had beene left out, and all beene wrote in white notes, then had it beene true thus:



And in this manner moſt commonly do the *Italians* ſignifie their three minimes to a ſtroke or tripla of three minimes, which is indeede true *Seſquialtera*. But, becauſe we would here expreſſe true tripla, I haue ſet it downe thus:

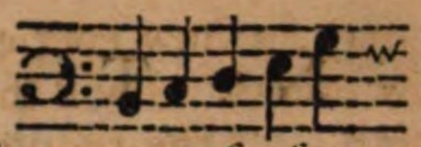


Therefore to deſtroy the proportion follow theſe proportionate numbers at the ſigne of degree thus ☾ $^{1}_{3}$ which maketh the common time vnperfect of the leſſe prolation.

Then followeth true *tripla*, which they call *tripla* to the Semibrieſe. But, becauſe it is afterwards broken, I thought it better to write it white then blacke: but the matter is come ſo farre now adayes, that ſome will haue all Semibriefs in proportion wrote black: elſe (ſaie they) the proportion will not be knowne. But that is falſe, as being grounded neither vpon reaſon nor authoritie. The *tripla* broken in the more prolation, maketh nine minimes for one ſtroke, which is our common *Nonupla:* but in one place of the broken *tripla*, where a ſemibriefe and a minime come ſucceſſiuely that they marked with theſe numbers 92, which is the ſigne of *Quadrupla ſeſquialtera*, if the numbers were perpendicularly placed: but if that were true, why ſhould not the reſt alſo, which were before be ſo noted, ſeeing nine of them were ſung to two minimes of the Treble?

Then followeth true *Dupla:* but for the reaſon before ſaid, I ſignified it with numbers and not by the retort: but in the Baſſe, becauſe the ſigne of the leſſe prolation went immediately before, I could not with reaſon alter it, and therefore I ſuffered the retort to ſtand ſtill, becauſe I thought it as good as the *proportionate* numbers in that place. Then againe followeth true *Tripla* in the more prolation, afterwarde the contrarie numbers $\frac{1}{3}$ of *Sub Tripla* deſtroying the proportion of the more prolation remaineth, to which the Baſſe ſingeth

Quintupla,

Quintupla being wrote thus:  ſuch was our manner of writing without anie reaſon or almoſt common ſenſe, to make fiue crotchets be *Quintupla* to a Semibriefe, ſeeing foure of them are but the proper value of one Semibriefe. But if they would make fiue crotchets to one ſemibriefe, then muſt they ſet downe *Seſquiquarta* proportion thus $\frac{5}{4}$, wherein fiue ſemibriefs or their value make vp the time of foure ſemibriefs or ſtrokes. But I am almoſt out of my purpoſe: and to returne to our matter, I haue altered thoſe crotchets into ſemibriefs expreſſing true *Quintupla*. Then commeth *Quintupla* broken, which is our common *Decupla*. But if the other were *Quintupla*, then is this likewiſe *Quintupla*, becauſe there goeth but the value of fiue ſemibriefs for a ſtroke, and I thinke none of vs but would thinke a man out of his wits, who would confeſſe that two teſters make a ſhilling, and denie that ſixe peeces of two pence a peece, or twelue ſingle pence doe likewiſe make a ſhilling. Yet we will confeſſe that fiue ſemibriefs to one is *Quintupla*. But we will not confeſſe that ten minimes, being the value of fiue ſemibriefs, compared to one ſemibrief, is likewiſe *Quintupla*: and ſo in *Quadrupla*, *ſextupla*, *ſeptupla*, and others. Then commeth the common meaſure, or the leſſe prolation (the ſigne of *Subquintupla* thus $\frac{1}{5}$ deſtroying the proportion) for which the baſſe ſingeth *ſeptupla*: but as it is ſet downe in the firſt way, it is as it were not *ſeptupla*, but *Supertripartiens Quartas*, or $\frac{7}{4}$. Therefore I ſet them all downe in ſemibriefs, allowing ſeauen of them to a ſtroke: which ended commeth equalitie, after which followeth true *Dupla* in the more prolation, which we ſometime call *Sextupla*, and ſometime *Tripla*. After which and laſt of all commeth equality.

And let this ſuffice for your inſtruction in ſinging, for I am perſwaded that except practiſe you lacke nothing, to make you a perfect and ſure ſinger.

Phi. I pray you then giue me ſome ſongs wherein to exerciſe my ſelfe at conuenient leiſure.

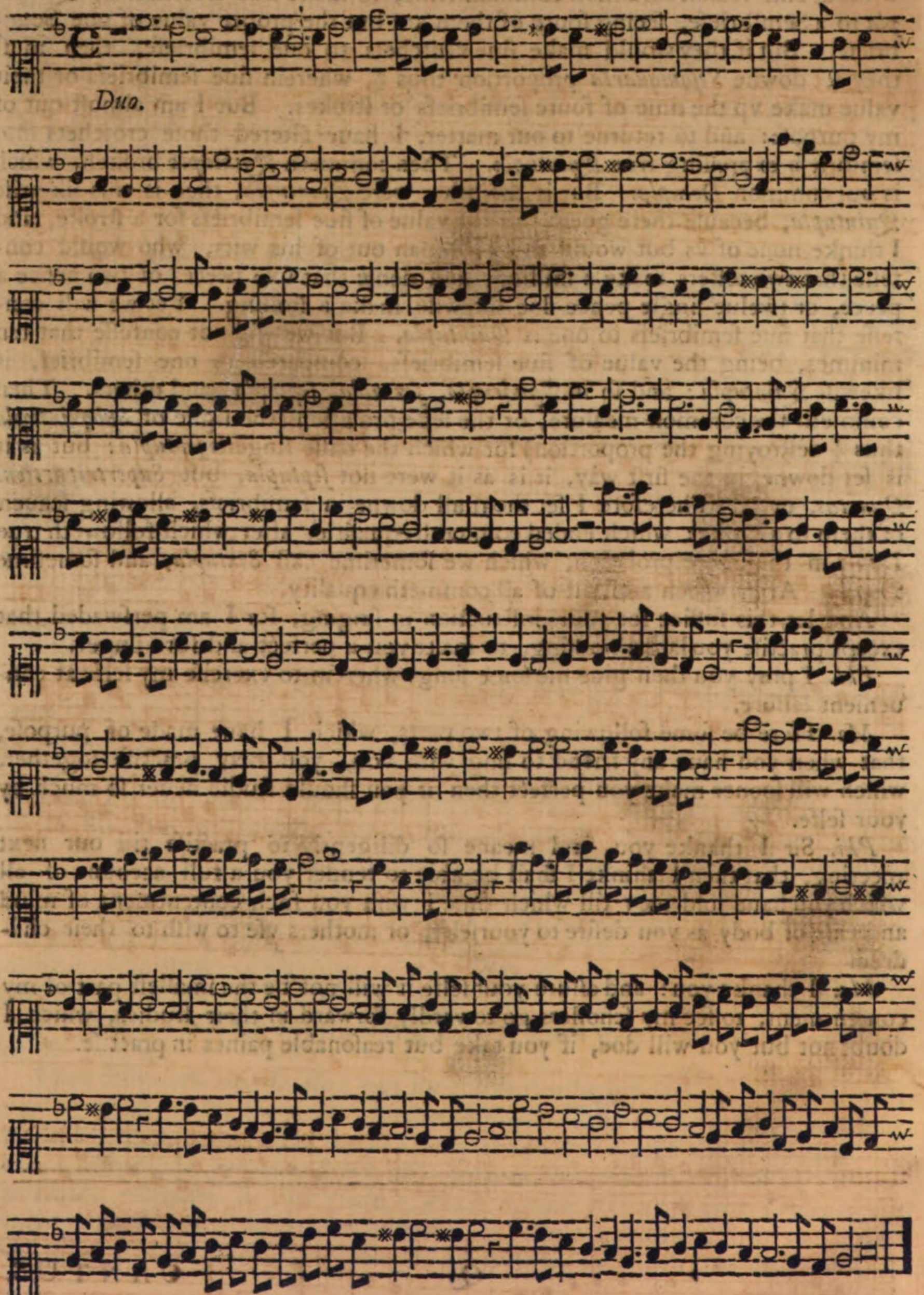
Ma. Here be ſome following of two parts, which I haue made of purpoſe, that when you haue any friend to ſing with you, you may practiſe together, which will ſooner make you perfect then if you ſhould ſtudie neuer ſo much by your ſelfe.

Phi. Sir I thanke you, and meane ſo diligently to practiſe till our next meeting, that then I thinke I ſhall be able to render you a full account of all which you haue told me: till which time I wiſh you ſuch contentment of mind and eaſe of body as you deſire to yourſelfe, or mothers vſe to wiſh to their children.

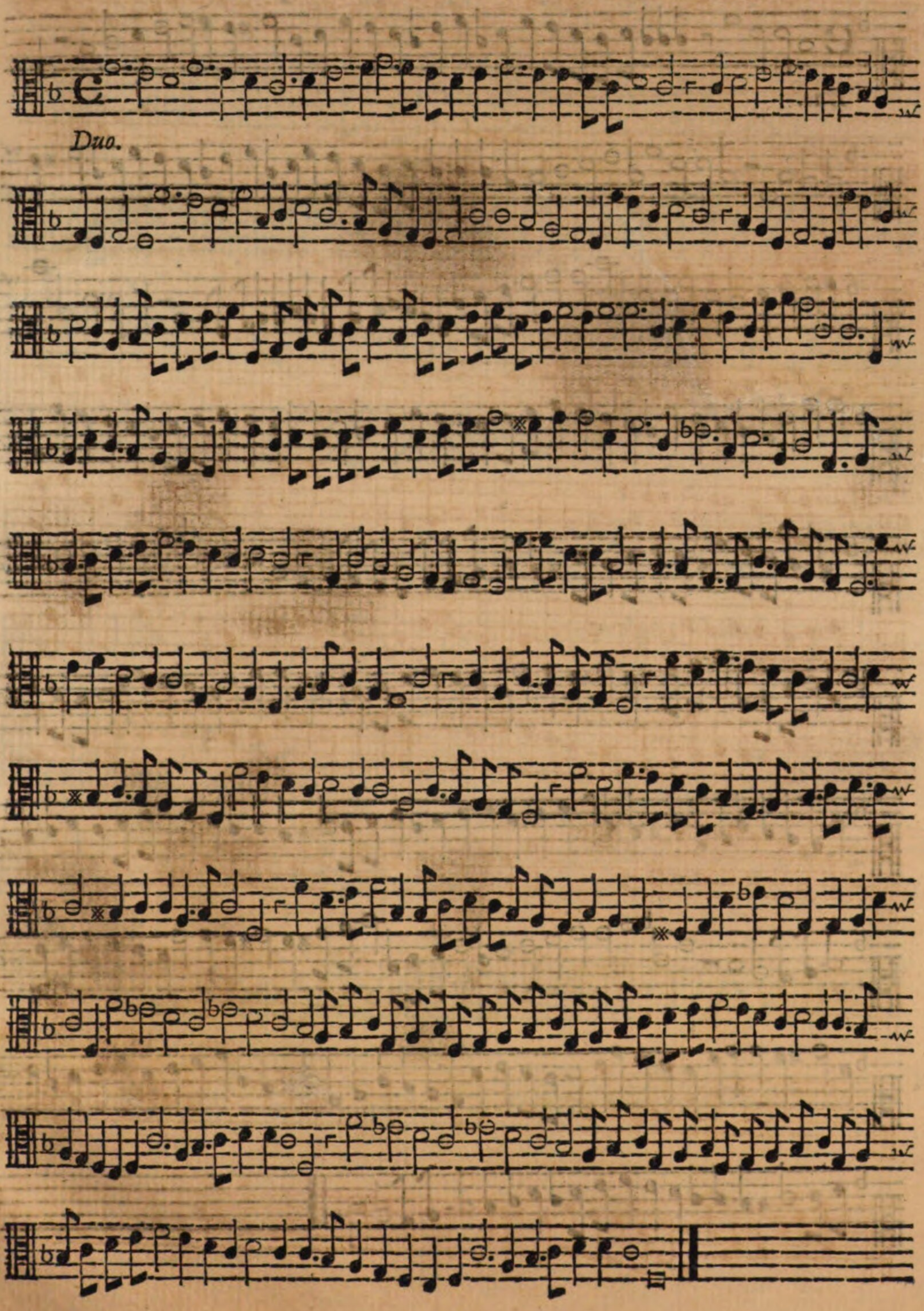
Ma. I thanke you: and aſſure your ſelfe it will not be the ſmalleſt part of my contentment, to ſee my ſchollers go towardly forward in their ſtudies, which I doubt not but you will doe, if you take but reaſonable paines in practiſe.

CANTUS.

The First.



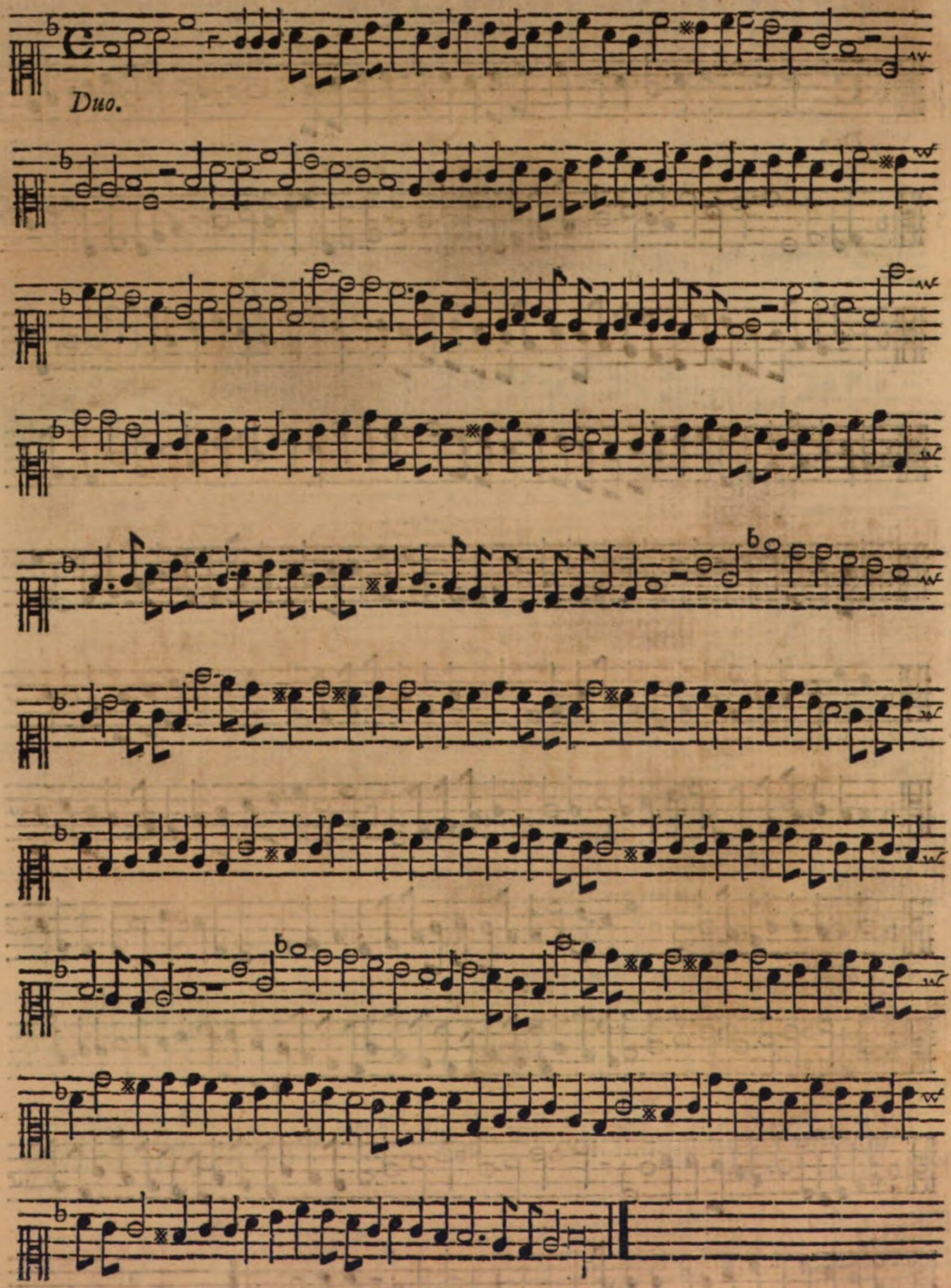
TENOR.



CANTUS.

The Second.

Duo.



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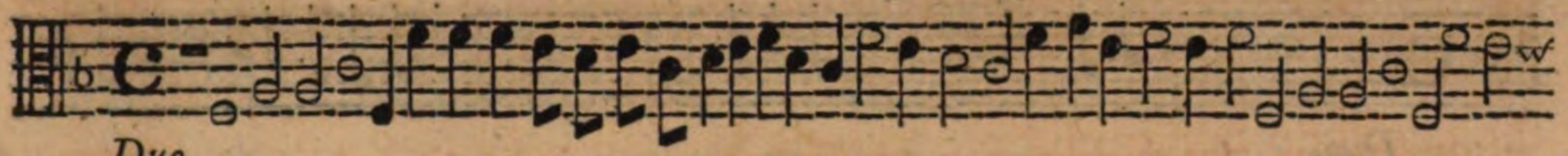

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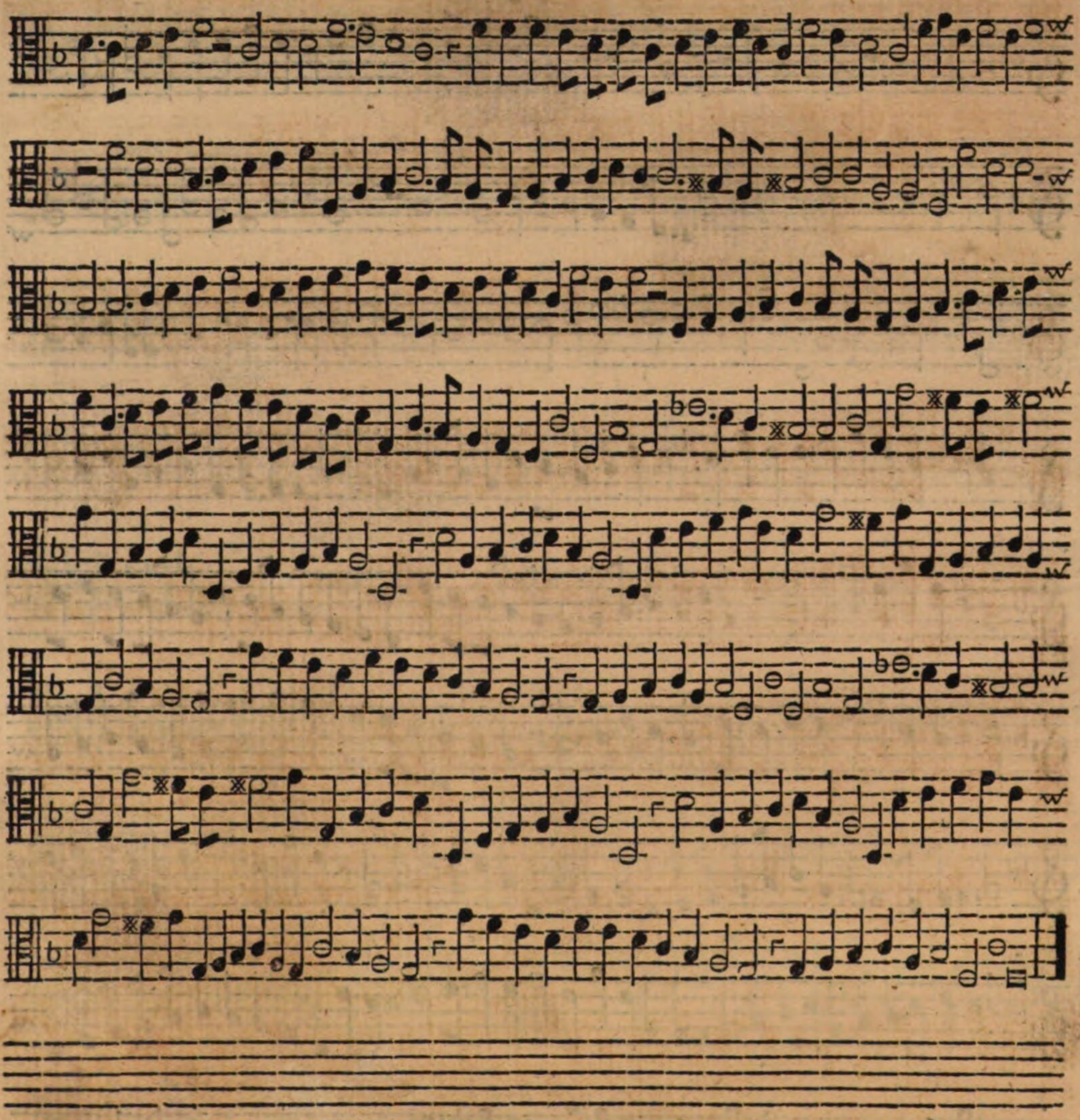
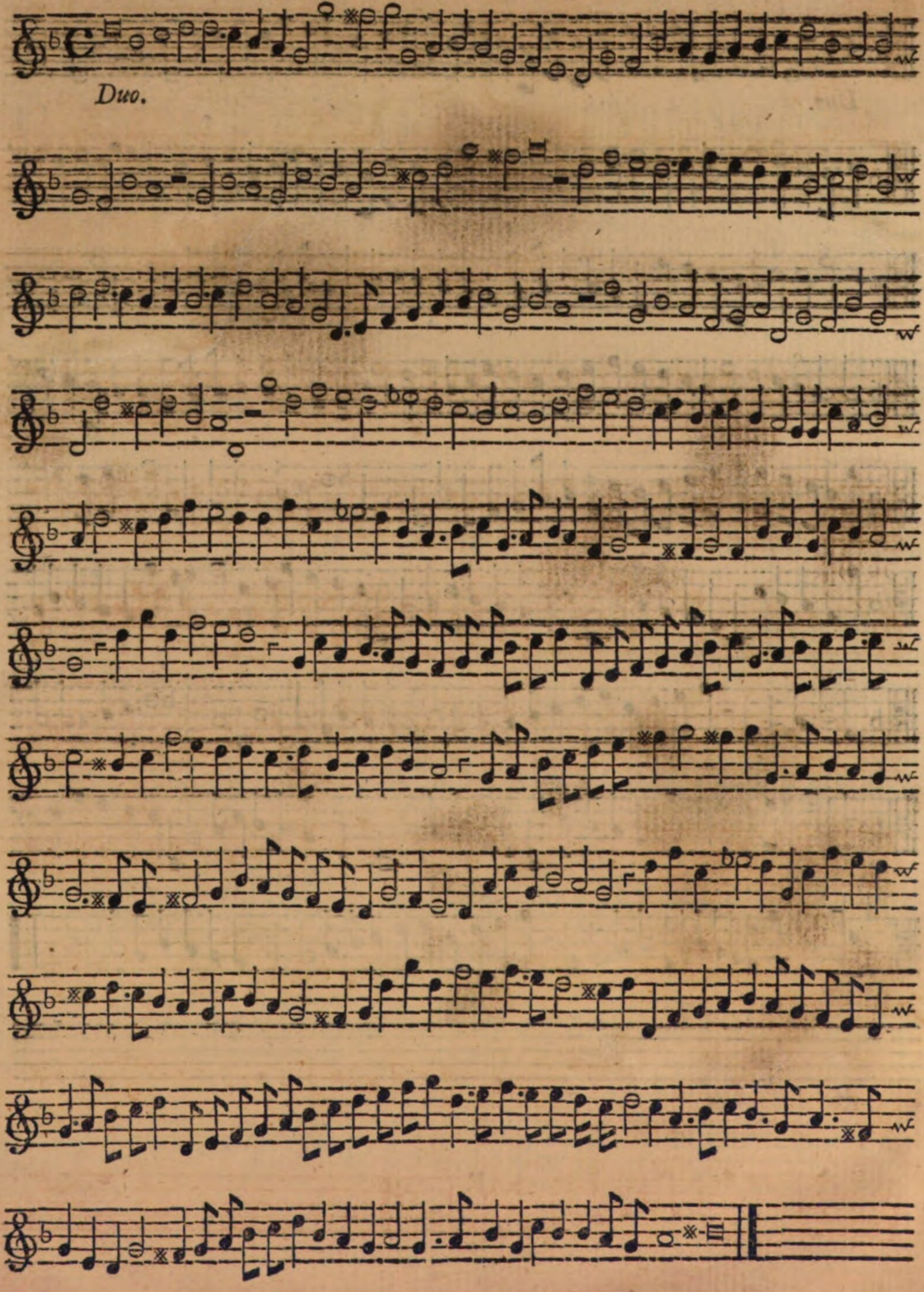


CANTUS.

The Third.



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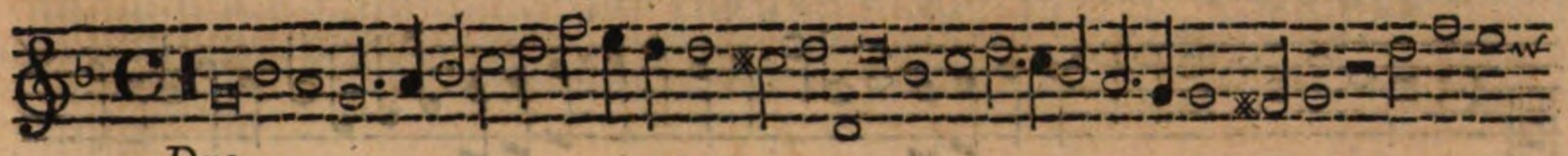

The Third.

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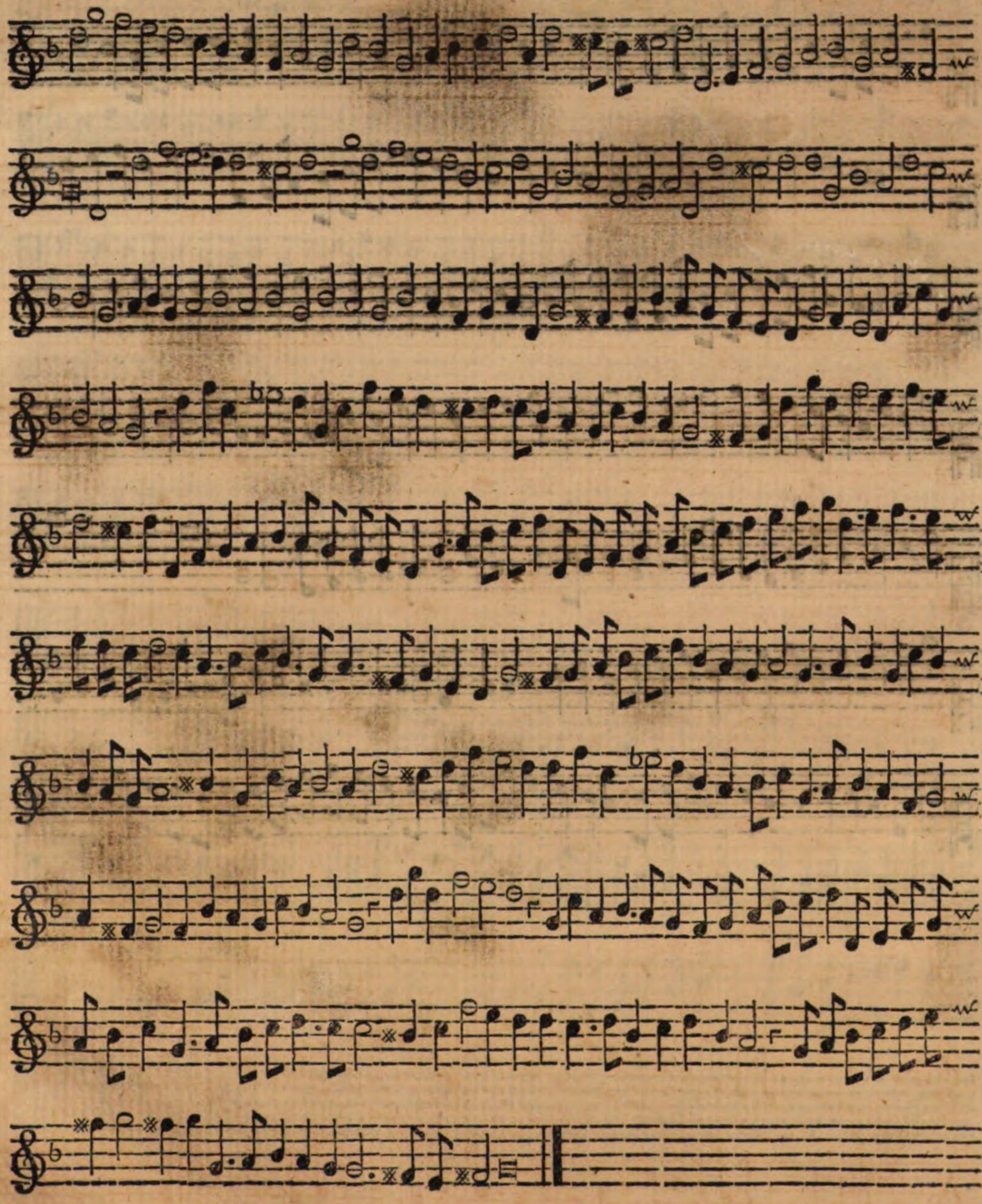
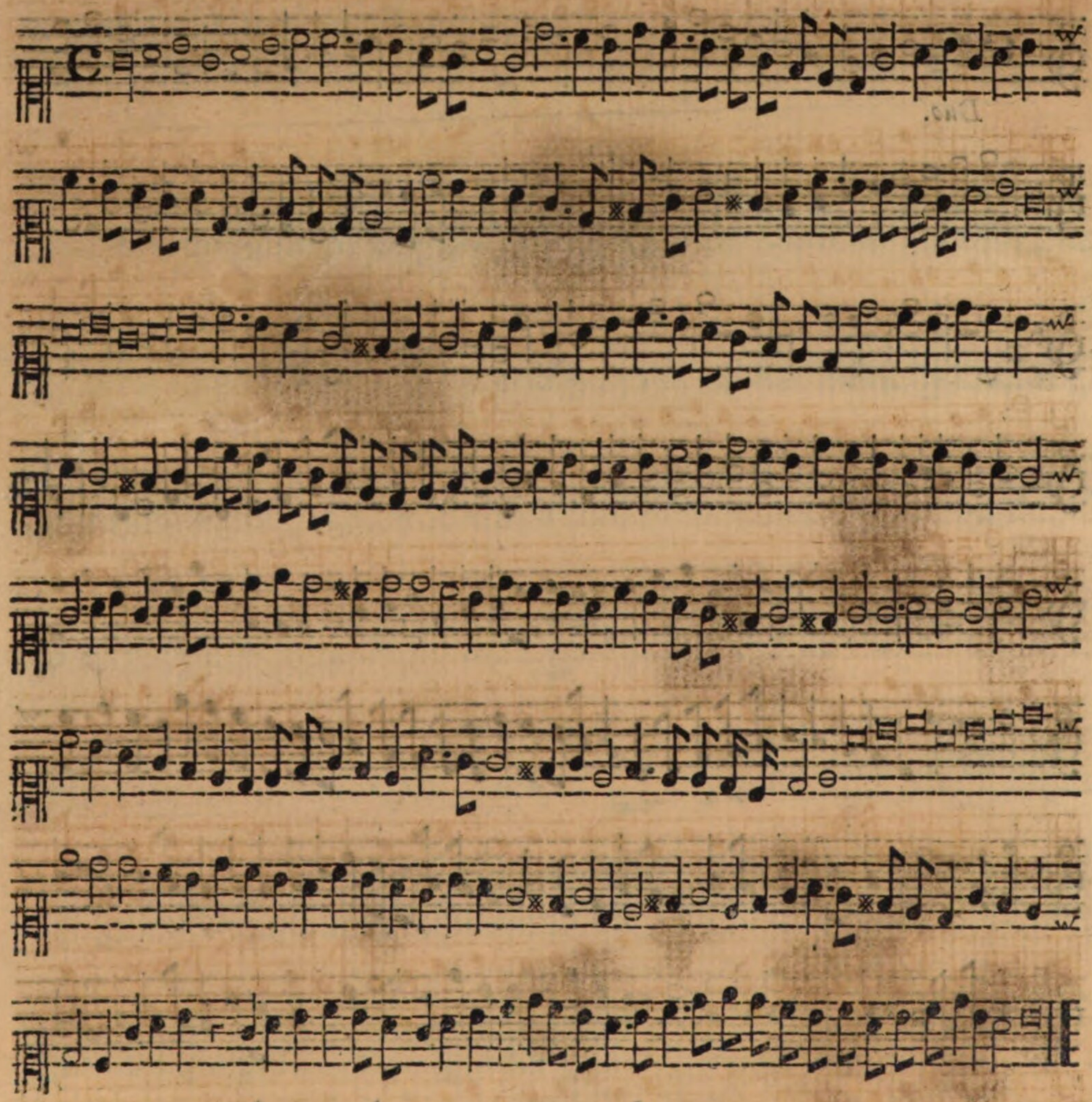


CANTUS.

The Fourth.



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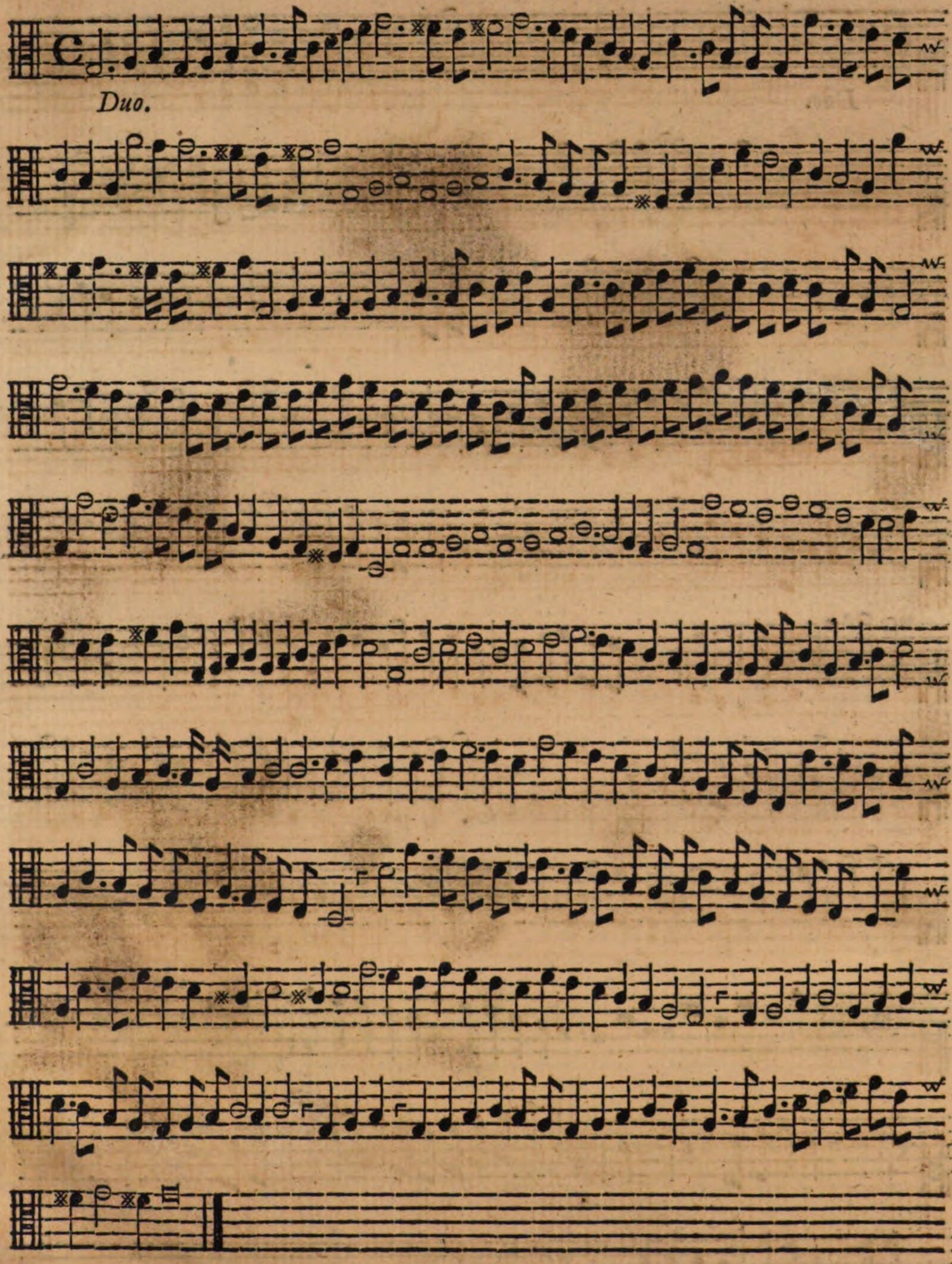
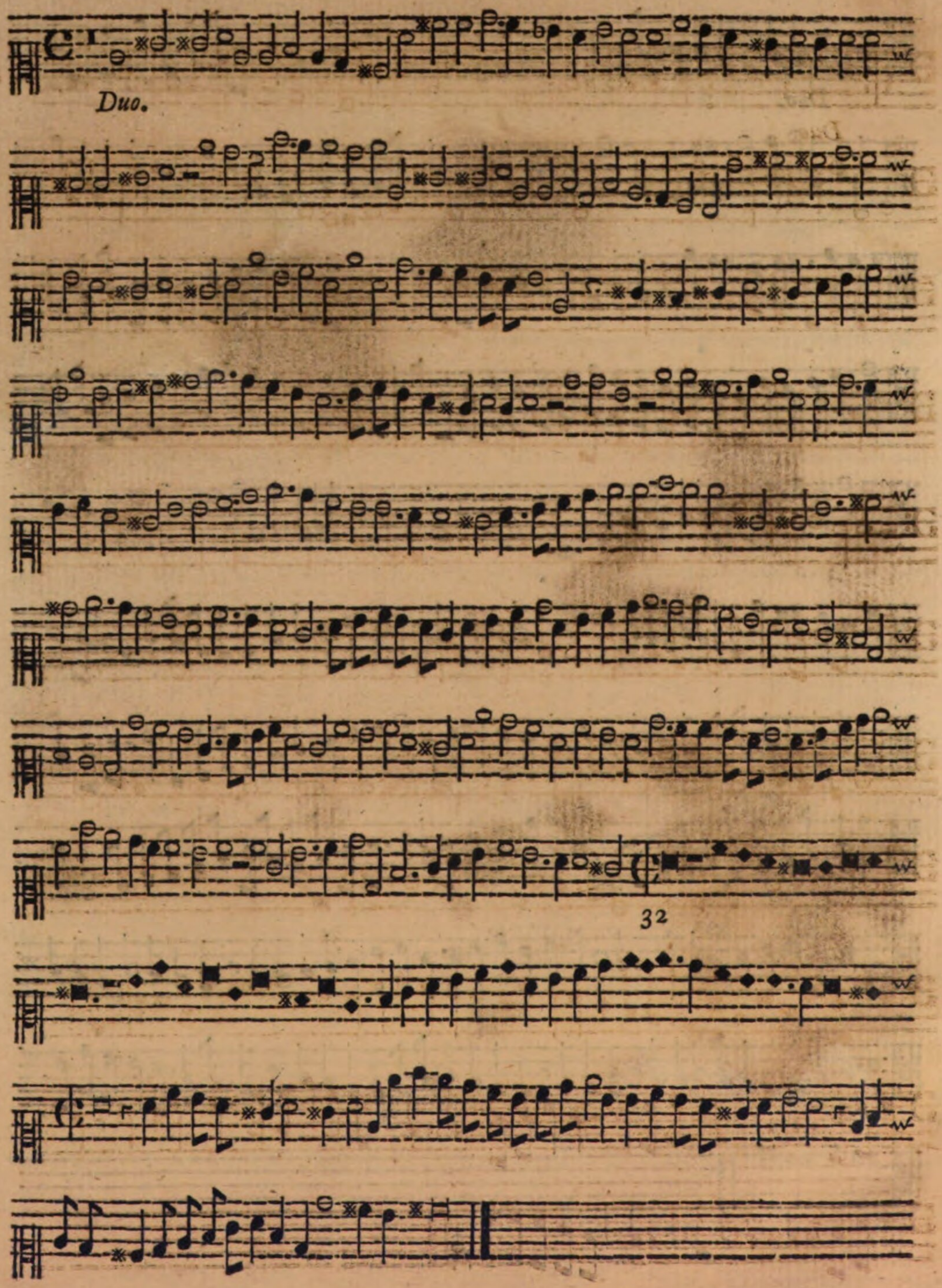


CANTUS.

The Fift.



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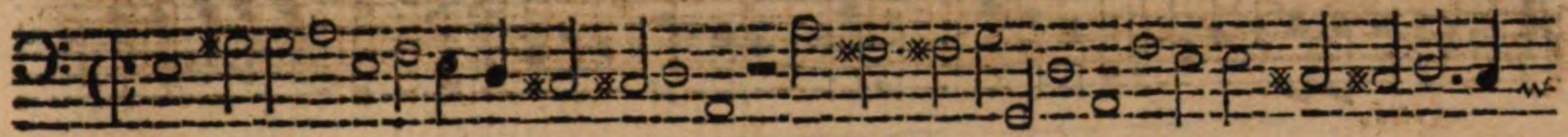
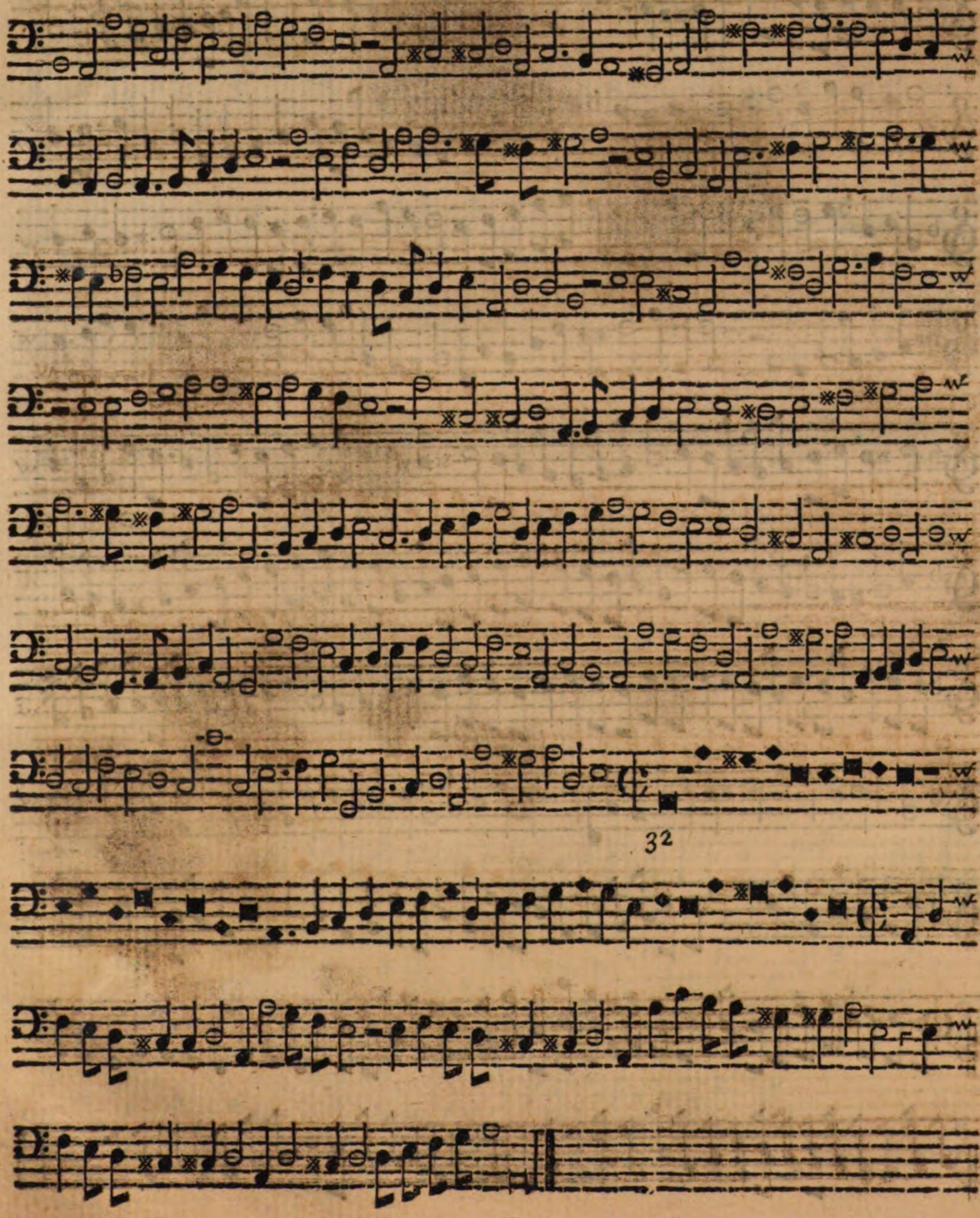


The Fift.

Duo.



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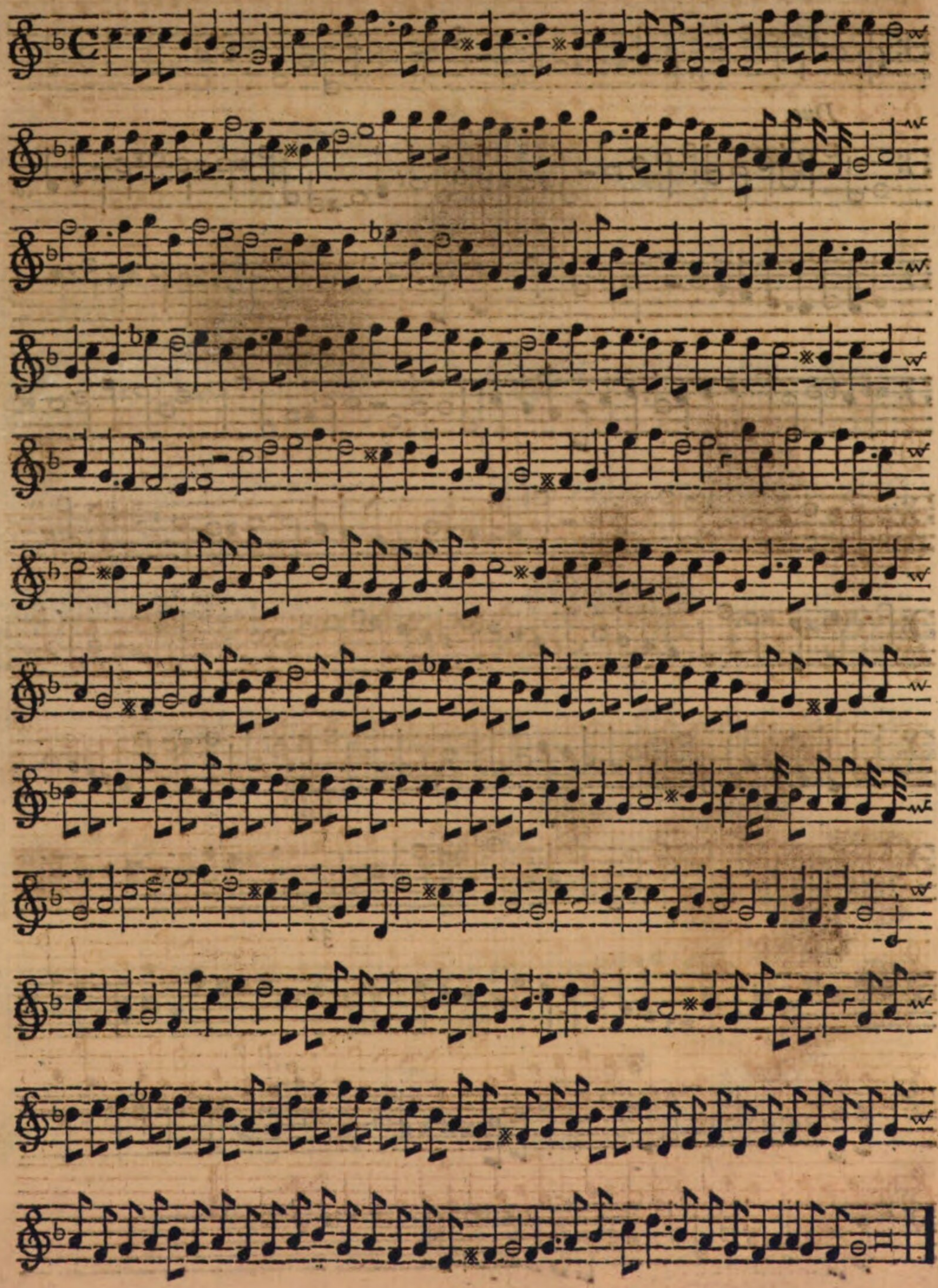
CANTUS.

The Sixth.

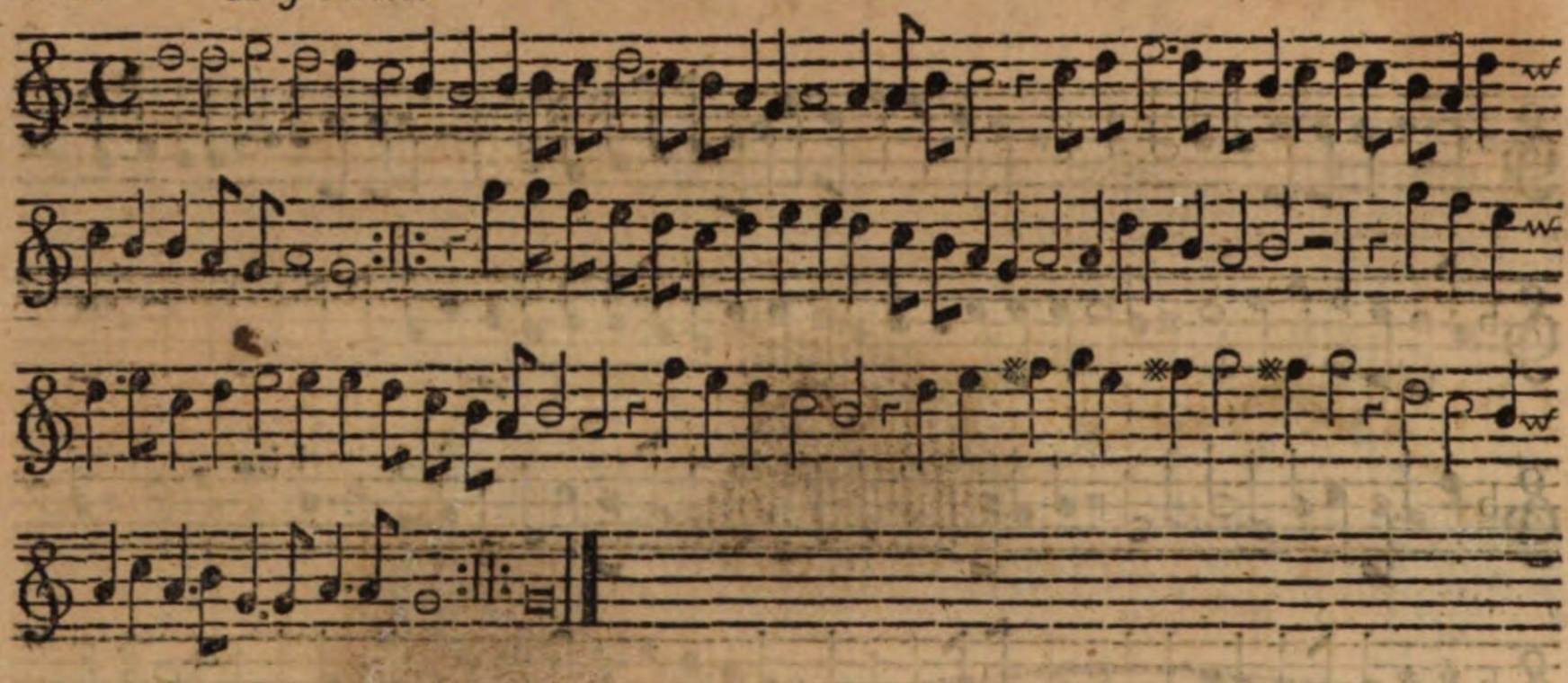


TENOR.

The Sixth.

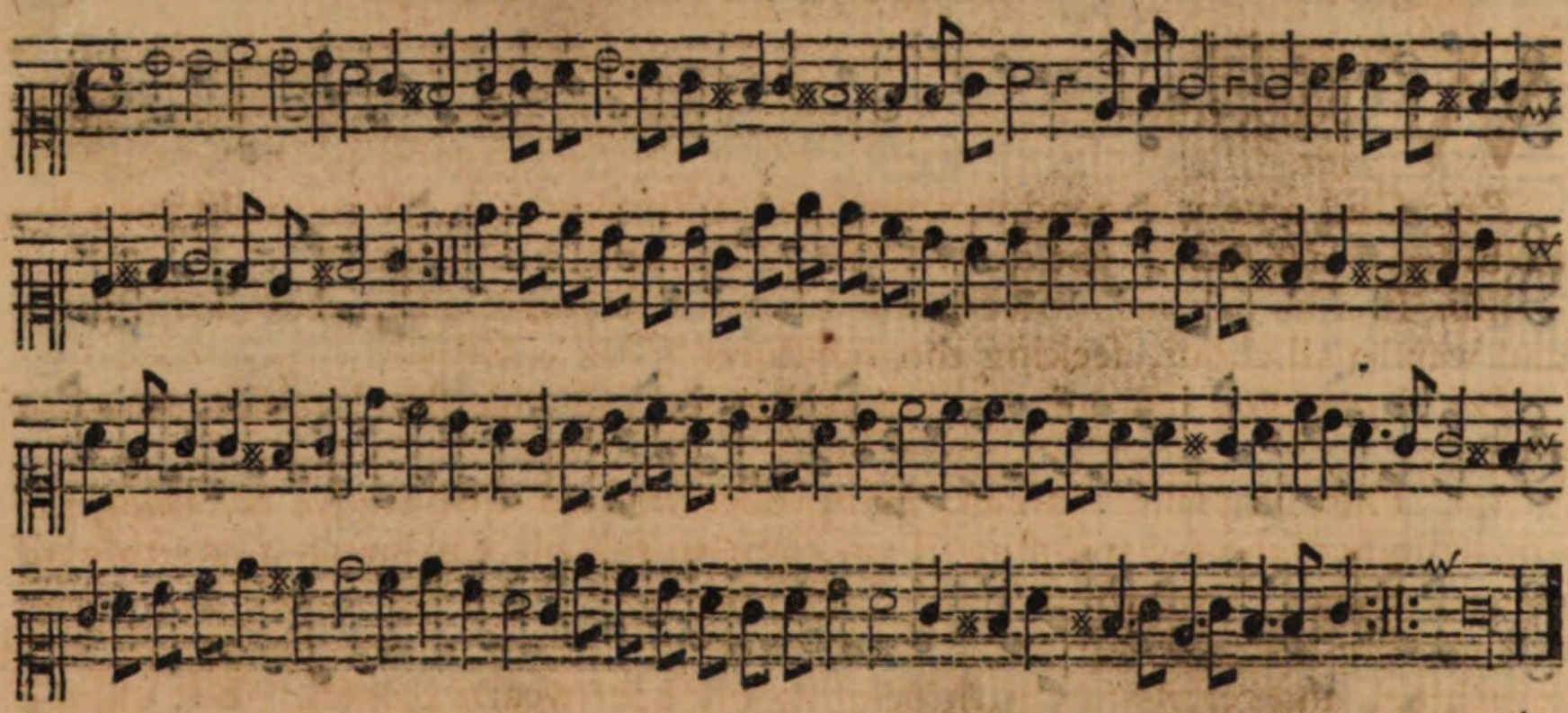
CANTUS.

Aria. *A 3 voices.*

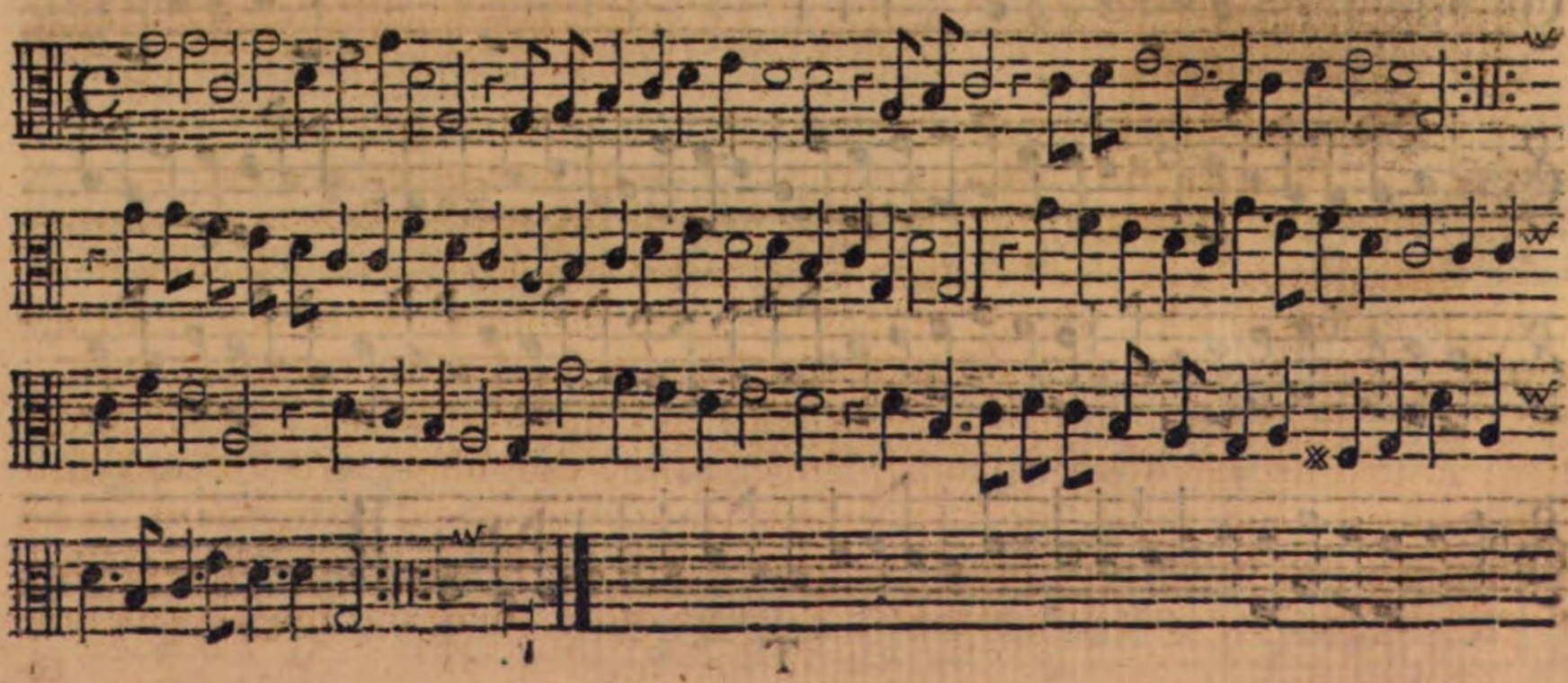


When you ſee this ſigne :‖: of repetition, you muſt begin again making the note next before the ſigne (be it minime, crochet, or whatſoever) a ſemibrief in the firſt finging. At the ſecond time you muſt ſing it as it ſtandeth, going forward without any reſpect to the cloſe. When you come to the end, & find the ſigne of repetition before the final cloſe, you muſt ſing the note before the ſigne as it ſtandeth, and then begin again at the place where the ſtroke parteth all the lines, & ſo ſing to the finall cloſe. But if you find any ſong of this kind without the ſtroke ſo parting all the lines, you muſt begin at the firſt ſigne of repetition, & ſo ſing to the end: for in this manner (for ſaving of labour in writing them at length) doe they write all their ayres & villanellaes.

TENOR.



BASSUS.



THE

SECOND PART

OF THE

INTRODUCTION TO MUSICKE,

TREATING OF DESCANT.

Maſter.

WHOM doe I ſee a farre off? is it not my ſcholler *Philomathes?* out of doubt it is hee, and therefore I will ſalute him. Good morrow ſcholler.

Phi. God giue you good morrow, and a hundreth: but I maruaile not a little to ſee you ſo early, not onely ſtirring, but out of doores alſo.

Ma. It is no maruaile to ſee a Snayle after a Rayne to creepe out of his ſhell, and wander all about, ſeeking the moyſture.

Phi. I pray you talk not ſo darkly, but let me vnderſtand your compariſon plainely.

Ma. Then in plaine tearmes, being ouer-wearied with ſtudy, & taking the opportunity of the fair morning; I am come to this place to ſnatch a mouthful of this wholeſome ayre: which gently breathing vpon theſe ſweet ſmelling flowers, and making a whiſpering noyſe amongſt theſe tender leaues, delighteth with refreſhing, and refreſheth, with delight, my ouer-wearied ſenſes. But tell me I pray you the cauſe of your hither comming: haue you not forgotten ſome part of that which I ſhewed you at our laſt being together?

Phi. No verily: but by the contrary, I am become ſuch a ſinger as you would wonder to heare me.

Ma. How came that to paſſe?

Phi. Bee ſilent, and I will ſhewe you: I haue a Brother a great ſcholler, and a reaſonable Muſician for ſinging: hee, at my firſt comming to you conceiued an opinion (I knowe not vpon what reaſon grounded) that I ſhould neuer come to any meane knowledge in muſicke: and therefore, when hee heard me practice alone, hee would continually mocke mee; indeede not without reaſon: for, many times I would ſing halfe a note too high, other while as much too low; ſo that hee could not containe himſelfe from laughing: yet now and then hee would ſet me right, more to let me ſee that he could do it, then that he meant any way to inſtruct mee: which cauſed me ſo diligently to apply my wrote ſong booke; that in a manner, I did no other thing but ſing; practiſing

to

to ſkip from one key to another, from flat to ſharpe, from ſharpe to flat, from any one place in the ſcale to another, ſo that there was no ſong ſo hard, but I would venture upon it; no Moode nor Proportion ſo ſtrange, but I would goe through, and ſing perfectly before I left it: and in the end I came to ſuch perfection, that I might haue beene my brothers maiſter: for although he had a little more practice to ſing at firſt ſight then I had: yet for the Moods, Ligatures, and other ſuch things I might ſet him to ſchoole.

Ma. What then was the cauſe of your comming hither at this time?

Phi. Deſire to learne, as before.

Ma. What would you now learne?

Phi. Beeing this laſt day vpon occaſion of ſome buſineſſe at one of my friends houſes, wee had ſome ſongs ſung: Afterwards falling to diſcourſe of Muſicke and Muſicians, one of the company naming a friend of his owne, tearmed him the beſt Deſcanter that was to be found. Now ſir, I am at this time come to know what Deſcant is, and to learne the ſame.

Ma. I thought you had onely ſought to knowe wrote ſong, whereby to recreate yourſelfe being wearie of other ſtudies.

Phi. Indeede when I came to you firſt, I was of that minde: but the common Prouerb is in me verified, that *Much would haue more:* And ſeeing I haue ſo far ſet foot in Muſicke, I doe not meane to go backe till I haue gone quite through all: therefore I pray you now (ſeeing the time and place fitteth ſo well) to diſcourſe to me what Deſcant is, what parts, and how many it hath, and the reſt.

Expoſition of the name of Deſcant.

Ma. The heate increaſeth: and that which you demand, requireth longer diſcourſe then you looke for. Let vs therefore go and ſit in yonder ſhadie Arbor, to auoid the vehementneſſe of the Sunne. The name of Deſcant is vſurped of the Muſicians in diuers ſignifications: ſometime they take it for the whole harmonie of many voyces: others ſometime for one of the voyces or parts: and that is, when the whole ſong is not paſſing three voyces. Laſt of all they take it for ſinging a part extempore vpon a plaine ſong, in which ſenſe wee commonly vſe it: ſo that when a man talketh of a Deſcanter, it muſt be vnderſtood of one that can, extempore, ſing a part vpon a plaine ſong.

Phi. What is the meane to ſing vpon a plaine ſong.

Ma. To knowe the diſtances, both Concords and Diſcords.

What a Concord is.

Phi. What is a *Concord?*

Ma. It is a mixt ſound compact of diuers voyces, entring with delight in the eare: and is either perfect or vnperfect.

What a perfect Conſonant is.

Phi. What is a *perfect conſonant?*

Ma. It is that which may ſtand by it ſelfe, and of it ſelfe maketh a perfect harmony, without the mixture of any other.

Phi. Which diſtances make a Concord or conſonant Harmony.

Ma. A Third, a Fift, a Sixt, and an Eight.

How many concords there be.

Phi. Which be perfect, and which vnperfect?

Ma. Perfect, *an Vniſon, a Fift,* and their eights.

Phi. What do you meane by *their eights?*

Ma. Thoſe notes which are diſtant from them, eight notes: as from an *vniſon,* an *eight*; from a *ſift,* a *twelfth.*

Phi. I pray you make me vnderſtand that, for in common ſenſe it appeareth againſt

againſt reaſon: for, put Eight to One, and all will bee Nine: put Eight to Fiue, and all will bee Thirteene.

Ma. I ſee you doe not conceiue my meaning in reckoning your diſtances, for you vnderſtoode mee excluſiuely, and I meant incluſiuely: as for example, *From Gam ut to b mi, is a third: for both the extremes are taken, ſo from Gam ut to G ſol re ut, is an eight, and from Gamut to D la ſol re is a twelfth*, although it ſeeme in common ſenſe but an eleuenth.

Phi. Goe forward with your diſcourſe, for I vnderſtand you now.

Ma. Then I ſay, a vniſon, a fift, an eight, a twelfth, a fifteenth, a nineteenth, and ſo forth *in infinitum*, be perfect chordes.

Phi. What is an *vnperfect concord?*

What an vnperfect concord is.

Ma. It is that which maketh not a full ſound, and needeth the following of a perfect concord to make it ſtand in the harmonie.

Phi. Which diſtances do make vnperfect conſonants?

How many vnperfect cordes there be.

Ma. A third, a ſixt, and their eights: a tenth, a thirteenth, &c.

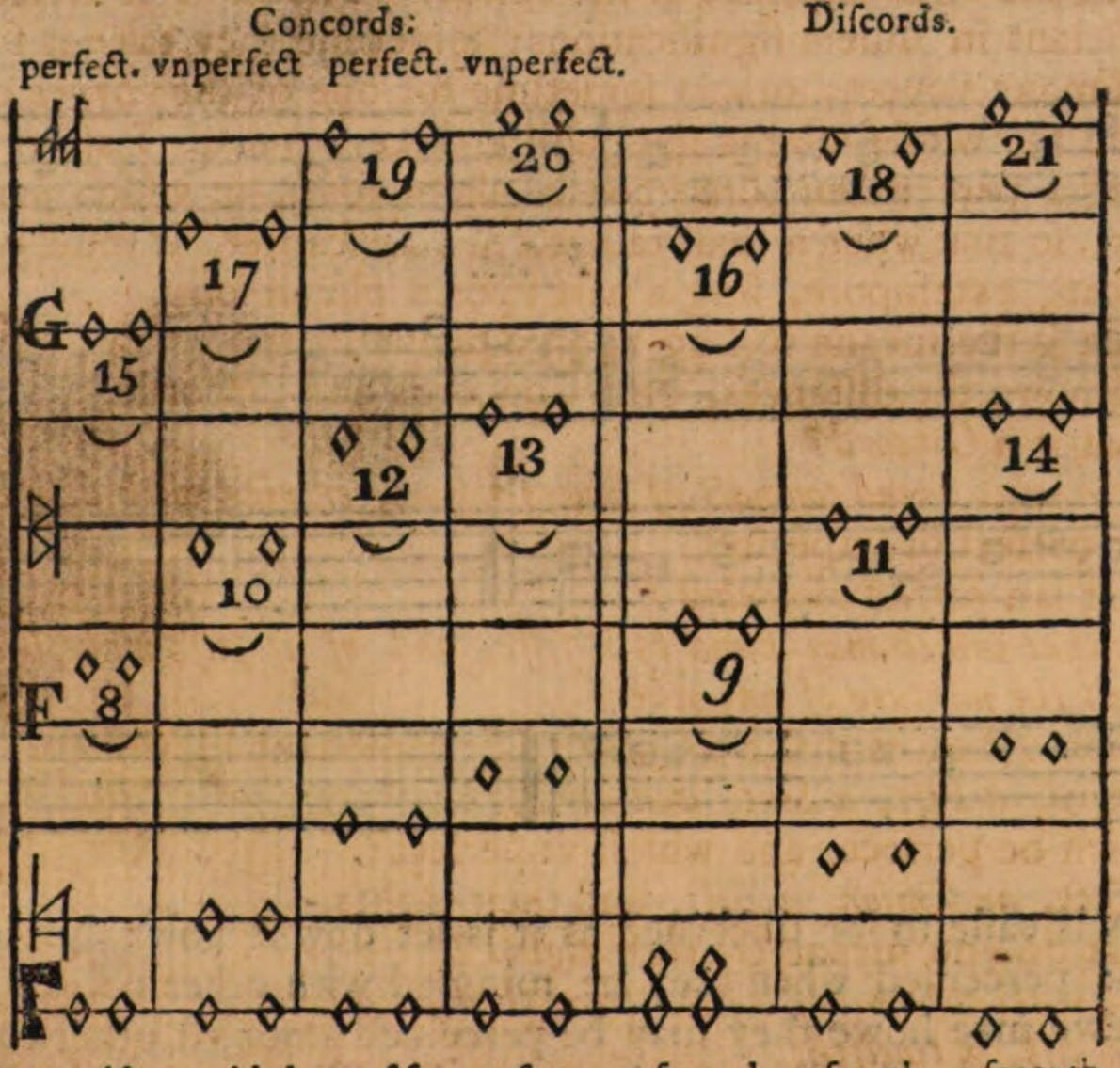
Phi. What is *a diſcord?*

What a diſcord is.

Ma. It is a mixt ſound compact of diuers ſounds, naturally offending the eare, and therefore commonly excluded from Muſicke.

Phi. Which diſtances make diſcord or diſſonant ſounds?

Ma. All ſuch as do not make concords: as a ſecond, a fourth, a ſeuenth, and their eights: a ninth, a leuenth, a fourteenth, &c. And to the end that what I haue ſhewed you concerning concords perfect and vnperfect, and diſcords alſo, may the more ſtrongly ſticke to your memory, here is a table of them all, which will not a little helpe you.



Or thus more briefly.

From 7 6 5 4 3 2 1 *ariſeth* 14 13 12 11 10 9 8 *And from* 14 13 12 11 10 9 8 *ariſeth* 21 20 19 18 17 16 15

Phi. I pray you ſhew me the vſe of thoſe cords.

Ma. The firſt way wherein wee ſhew the vſe of the cordes, is called Counterpoint: that is, when to a note of the plaine ſong, there goeth but one note of deſcant. Therefore when you would ſing vpon a plaine ſong, looke where the firſt note of it ſtands, and then *ſing another for it which may be diſtant from it, three, fiue, or eight notes,* and ſo forth with others, but *with a ſixth we ſildome begin or end.*

Phi. Be there no other rules to be obſerued in ſinging on a plaine ſong than this?

Ma. Yes.

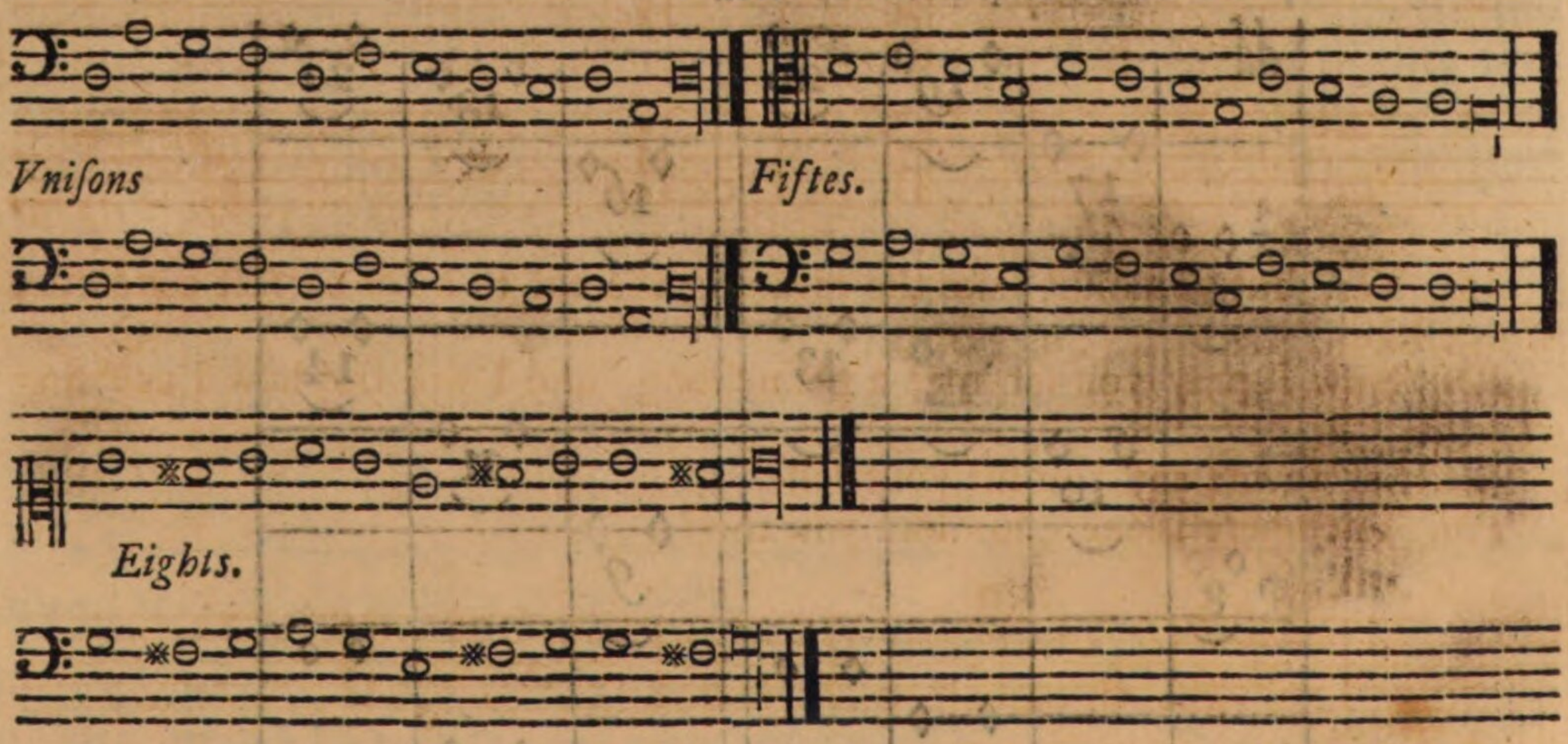
Phi. Which be they?

Ma. If *you be in the vniſon, fift, or eight, from your baſe or plaine ſong, if the baſe riſe or fall, you muſt not riſe and full juſt as many notes as your baſe did.*

Phi. I pray you explaine that by an example.

Ma. Here is one, wherein the vniſons, fifths, and eights be ſeuerally ſet downe.

Conſequence of perfect concordes of one kind condemned.



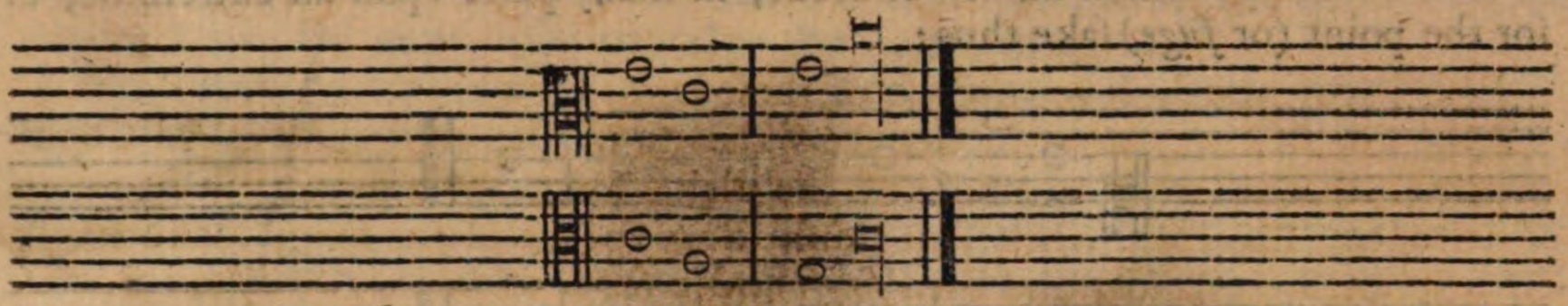
Phi. This is eaſie to be diſcerned as it is ſet downe now: but it will not be ſo eaſie to be perceiued when they be mingled with other notes. Therefore I pray you ſhewe mee howe they may be perceiued amongſt other cordes.

Ma. There is no way to diſcerne them, but by diligent marking wherein euery note ſtandeth, which you cannot do but by continual practiſe: and ſo by marking where

where the notes ſtand, and how farre euery one is from the next before, you ſhall eaſily know, both what cordes they be, and alſo what corde commeth next.

Phi. I pray you explaine this likewiſe by an example.

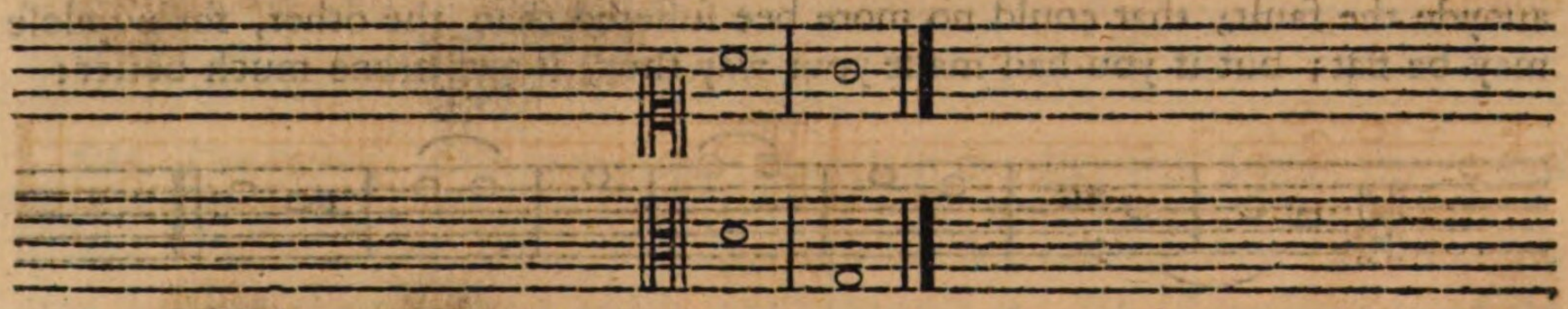
Ma. Here is one, wherein there be equall number of true and falſe notes, therefore (if you can) ſhew me now what concord euery note is, and which be the true notes, and which falſe.



Phi. The firſt note of the baſe, ſtandeth in *C ſol fa vt*, and the firſt of the treble in *G ſol re vt:* ſo that they two make a *Fift*, and therefore the firſt note is true. The ſecond note of the baſe ſtandeth in *A la mi re*, and the ſecond of the treble in *E la mi*, which two make alſo a fifth, and were true if the baſe did not fall two notes, and the treble likewiſe two notes from the place where they were before. The third note is true, and the laſt falſe.

Ma. You haue conceiued very well, and this is the meaning of the rule which ſaieth, that *you muſt not riſe nor fall with two perfect cordes together.*

Phi. What? may I not fall from the fift to the eight thus?



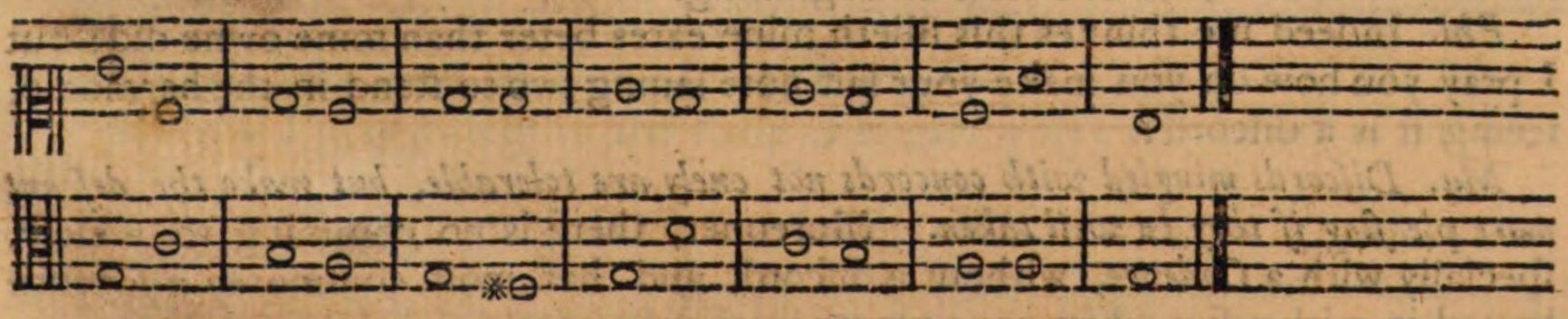
Conſequence of perfect concords of diuers kinds allowed

Ma. Yes, but you muſt take the meaning thereof to be of perfect concordes of one kind.

Phi. Now I pray you ſet mee a plaine ſong, and I will trie how I can ſing vpon it.

Ma. Set downe any you liſt your ſelfe.

Phi. Then here is one: how like you this?

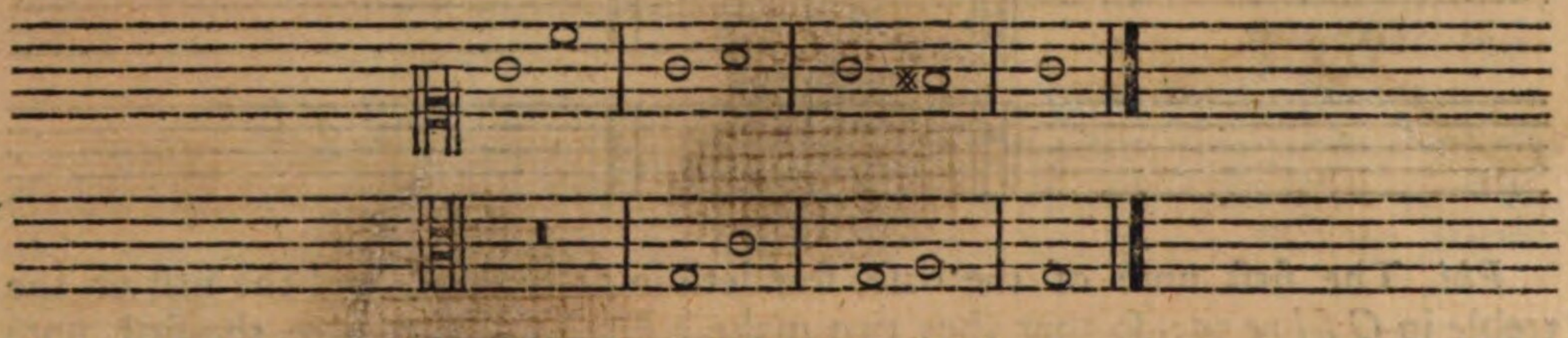


Ma.

Falling from the eight to the vniſon condemned.

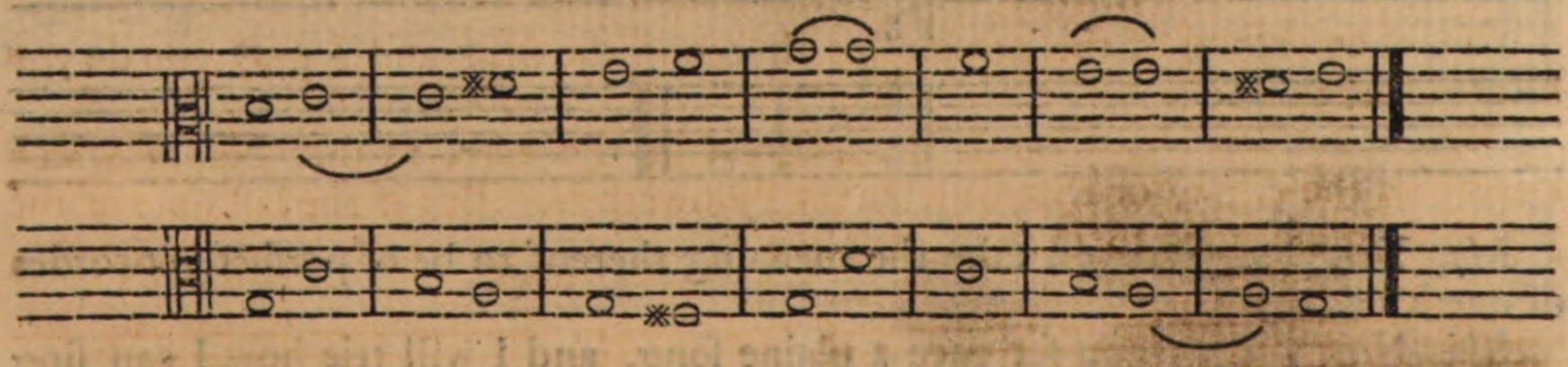
Ma. This is well being your firſt proofe. *But it is not good to fall ſo from the eight to the vniſon,* as you haue done in your firſt two notes: for admit, I ſhould for my pleaſure deſcend in the plain ſong from *G ſol re vt* to *C fa vt*, then would your deſcant be two eights: and whereas in your ſeuenth and eighth notes you *fall from a ſixt to an vniſon, it is indeede true, but not allowed in two parts* either aſcending or deſcending, but worſe aſcending than deſcending: for deſcending it commeth to an eight, which is much better, and hath farre more fullneſſe of ſound than the vniſon hath. Indeede, in many parts vpon an extremitie, or for the point (or *fuge)* ſake thus:

Falling from a ſixt to a vniſon condemned in two parts



Or in *Canon* it were tolerable, but moſt chiefly in *Canon:* the reaſon whereof you ſhall know hereafter, when you haue learned what a *Canon* is. In the meane time let vs goe forwarde with the reſt of your leſſon. In your laſt two notes, the *comming from a ſixt to a third is altogither not to be ſuffered* in this place: but if it were in the middle of a ſong, and then your *B fa b mi* being flat, it were not onely ſufferable but commendable: but to come from *F fa vt* (which of his nature is alwayes flat) to *B fa b mi* ſharpe, it is againſt nature. But if you would in this place make a flat cloſe to your laſt note, and ſo thinke to auoyde the fault; that could no more bee ſuffered than the other, for no cloſe may be flat: but if you had made your way thus, it had beene much better:

Falling from a ſixt to a third both parts deſcending diſallowed.



For *the fewer parts your ſong is of, the more exquiſite ſhould your deſcant be, and of moſt choiſe cordes,* eſpecially ſixths and tenths: perfect cordes are not ſo much to bee vſed in two parts, except paſſing (that is when one part deſcendeth and another aſcendeth) or at a cloſe or beginning.

Phi. Indeed me thinkes this filleth mine eares beter than mine owne did: but I pray you how do you make your laſt note ſauing two to ſtand in the harmonie, ſeeing it is a diſcord?

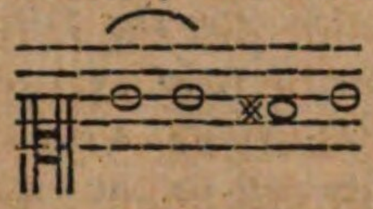
Diſcords well taken allowed in muſicke.

Ma. Diſcords mingled with concords not onely are tolerable, but make the deſcant more pleaſing if they be well taken. Moreouer, there is no comming to a cloſe, ſpecially with a *Cadence*, without a diſcord, and that moſt commonly a ſeuenth bound in with a ſixt when your plaine ſong deſcendeth as it doth in that example I ſhewed you before.

What a Cadence is.

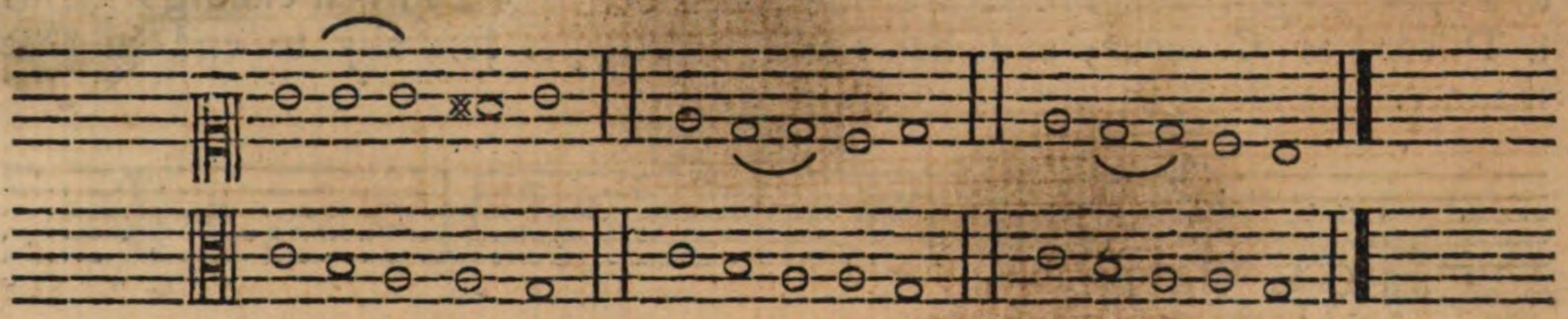
Phi. What do you tearme a *Cadence?*

Ma.

Ma. A *Cadence* wee call that, when comming to a cloſe, two notes are bound together, and the following note deſcendeth thus:  or in any other keye after the ſame manner. What a Cadence is.

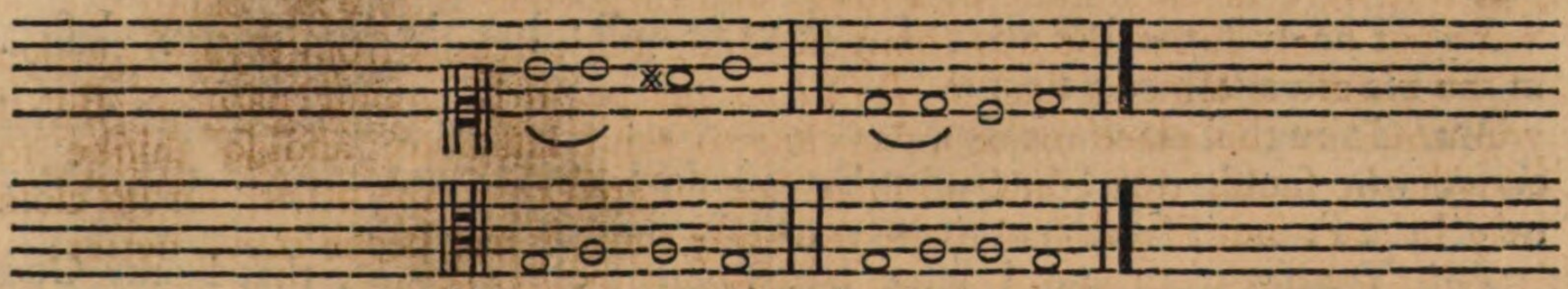
Phi. I pray you then ſhew me ſome wayes of taking a Diſcord well; and alſo ſome, where they are not well taken: that comparing the good with the badde, I may the more eaſily conceiue the nature of both.

Ma. Heere be all the ways which this plaine ſong will allow, wherein a diſcord may be taken with a Cadence in Counterpoint.



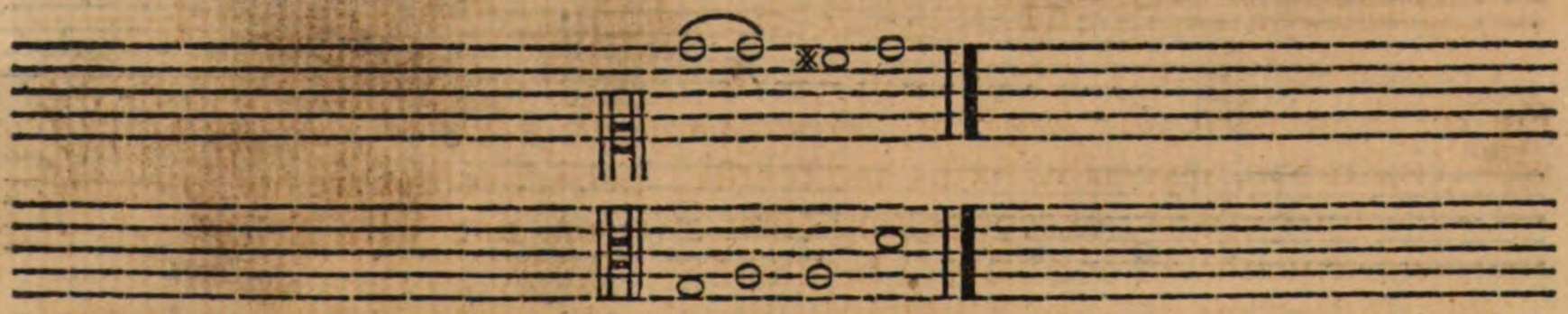
Example of well taking a diſcord with a Cadence.

And whereas in the firſt of theſe examples *you begin to bind upon the ſixt, the like you might haue done vpon the eight: or in the fift, if your plaine ſong had riſen thus:*



Phi. The ſecond of theſe examples cloſeth in the fift: and I pray you do you eſteem that good?

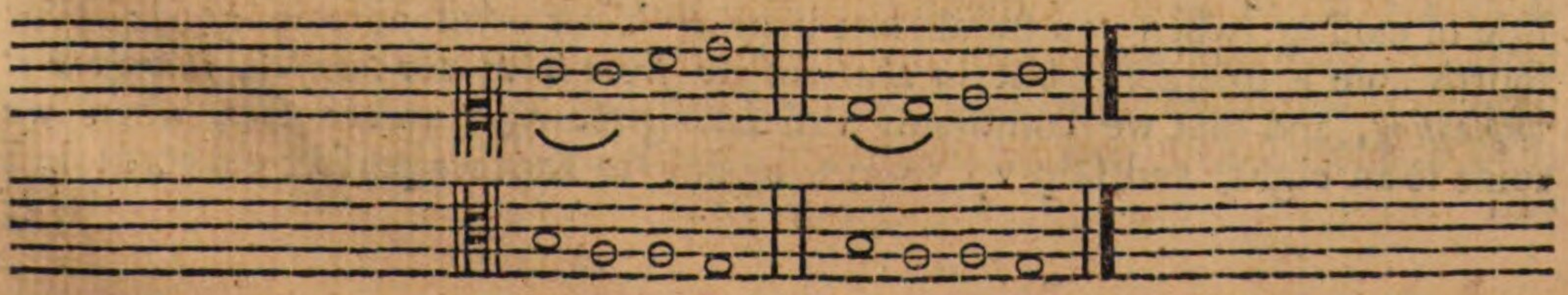
Ma. It is tolerable, though not ſo good in the eare, as that before which cloſeth in the eight, or that which next followeth it. But if the laſt note of the plaine ſong aſcended to *D la ſol re* thus:



it had beene good, and the beſt way of cloſing.

Phi. Now I pray you giue me ſome examples where the diſcord is not well taken.

Ma. Heere is one: peruſe it.



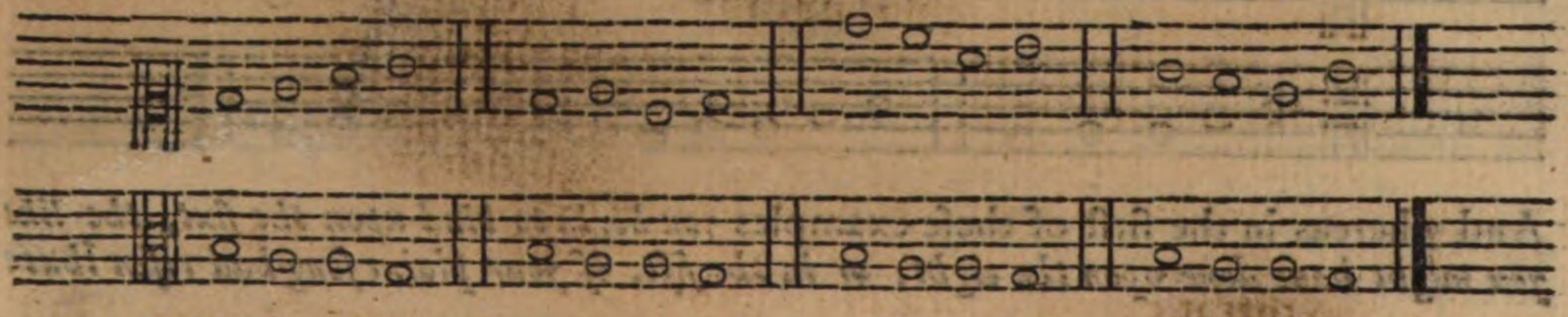
Phi. I pray you ſhew me a reaſon why the *Diſcord is euil taken here?*

Ma. Becauſe after the Diſcord we do not ſet a perfect concord: for the perfect concordes doe not ſo well beare out the diſcords as the vnperfect doe, and the reaſon is this; When a diſcord is taken, it is to cauſe the note following to be the more pleaſing to the eare. Now the perfect concordes of themſelues being ſufficiently pleaſing, need no helpe to make them more agreeable, becauſe they can be no more than of themſelues they were before.

Phi. Let vs now come againe to our example, from which wee haue much digreſſed.

Ma. We will: and therefore as I haue told you of the good and bad taking of a diſcord vpon theſe notes, it followeth to ſpeake of a formal cloſing without a Diſcord or Cadence; and heere be ſome wayes formally to end in that manner.

Examples of formal cloſing without a Cadence.



Phi. The firſt and laſt wayes I like verie well: but the ſecond way cloſing in the fift offendeth mine eares.

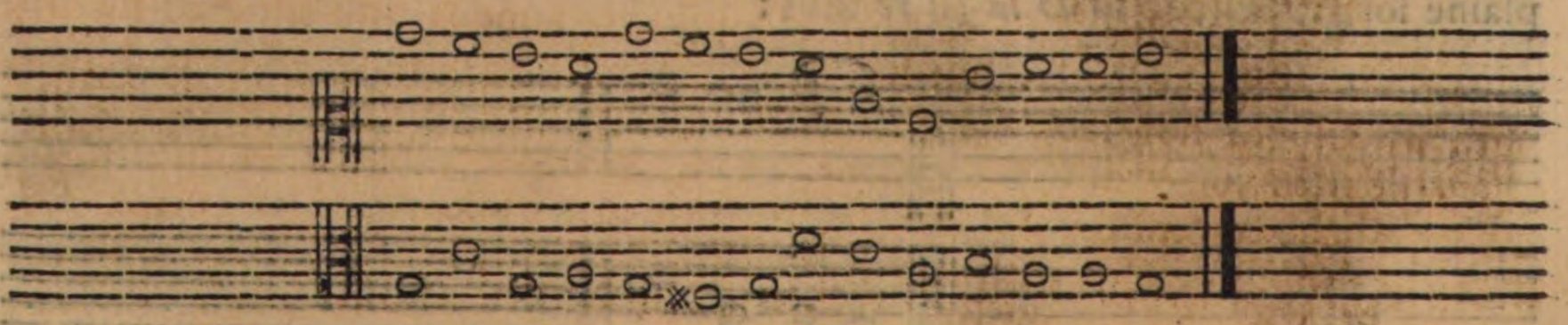
Ma. Though it be vnpleaſant, yet is it true: and if it be true cloſing in the eight, why ſhould it not be true in the fift alſo? But if you like it not, there be (as the Prouerb ſayeth) more wayes to the wood than one.

Phi. You ſay true: but I haue had ſo many obſeruations, that I pray God I may keepe them all in minde.

Ma. The beſt meanes to keepe them in minde is continually to be practiſing: and therefore let me ſee what you can doe, on the ſame plaine ſong againe.

Phi. Heere is a way: how like you it?

The ſchollers ſecond leſſon of Counterpoint.



Ma. Peruſe it, and ſee how you like it your ſelfe.

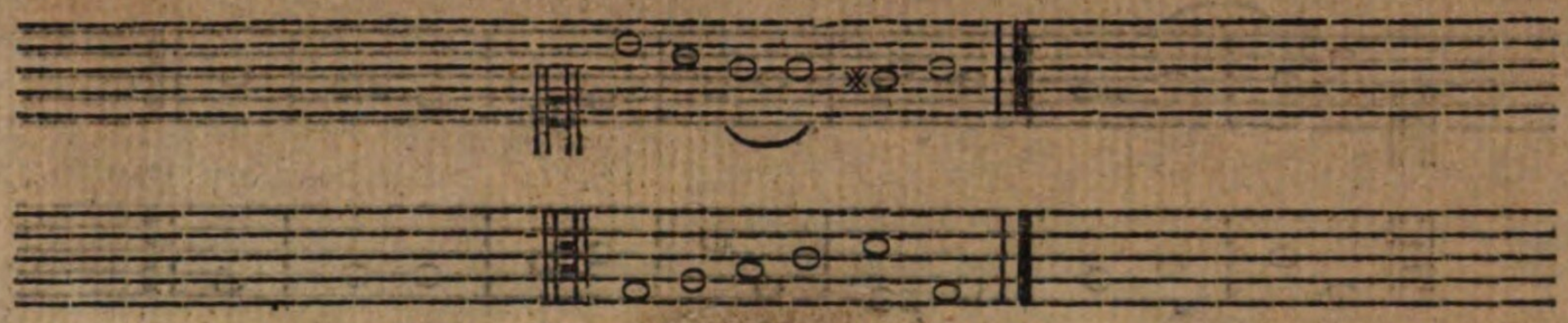
Phi. I like it ſo well, as I think you ſhall not find many faults in it.

Faults in this leſſon. What hitting the eight on the face is.

Ma. You liue in a good opinion of yourſelfe: but let vs examine your example. This is indeede better then your firſt: but marke wherein I condemn it. *In the firſt and ſecond notes you riſe as though it were a cloſe, cauſing* a great informalitie of cloſing, when you ſhould but begin. Your third note is good: your fourth note is tolerable: but in *that you goe from it to the twelfth, it maketh it vnpleaſing*, and that we commonly call *hitting the eight on the face*, when we come to an eight, and ſkip vp from it againe to another perfect concord: but

if

it it had beene meeting one another, the plaine ſong aſcending, and the Deſcant deſcending, it had beene verie good thus:



Conſequence of vnperfect Fifts no more to be vſed then of perfect.

But I pray you where was your memorie when you ſet downe this ſixt note?

Phi. I ſet it ſo of purpoſe, not of negligence.

Ma. And I pray you what reaſon moued you thereunto?

Phi. Wherein doe you condemne it?

Ma. For two twelfths, or fifths, which was one of the principall caueats I gaue you to be auoyded.

Phi. But they be not two fifthes.

Ma. No? what reaſon haue you to the contrary?

Phi. Becauſe in ſinging I was taught that the ſharp cliff taketh away halfe of his ſound ſo that it cannot be properly called a fifth.

Ma. That is a new opinion: but I truſt you will not ſay it is a fourth.

Phi. No.

Ma. Why?

Phi. Becauſe it hath halfe a note more than any fourth hath.

Ma. And I hope you will not tearme it a ſixt.

Phi. No.

Ma. Then if it bee no fourth, becauſe it is more than a fourth; nor a ſixt, becauſe it is leſſe than a ſixt, what name will you giue it?

Phi. I cannot tell.

Ma. A womans reaſon to maintaine an opinion, and then if ſhee be aſked why ſhee doth ſo, will anſwere, becauſe I doe ſo. Indeede I haue ſeene the like committed by maiſter *Alfonſo*, a great muſitian, famous and admired for his works amongſt the beſt: but his fault was onely in writing: for breaking a note in diuiſion, not looking to the reſt of the parts, made three fifts in the ſame order as you did. But yours came of ignorance, his of Iollitie: and I my ſelfe haue committed the like fault in my firſt workes of three partes, (yet if any one ſhould reaſon with me) I were not able to defend it: but (no ſhame to confeſſe;) my fault came by negligence: but if I had ſeene it before it came to the preſſe, it ſhould not haue paſſed ſo; for I doe utterly condemne it, as being expreſly againſt the principles of our art: but of this another time at more length.

Alfonſo in his ſong *Sich'io mi cred'ho mai* being the twentieth ſong of his ſecond book of Madrigals of fiue voices at the verie cloſe between *Canto* & *Alto*.

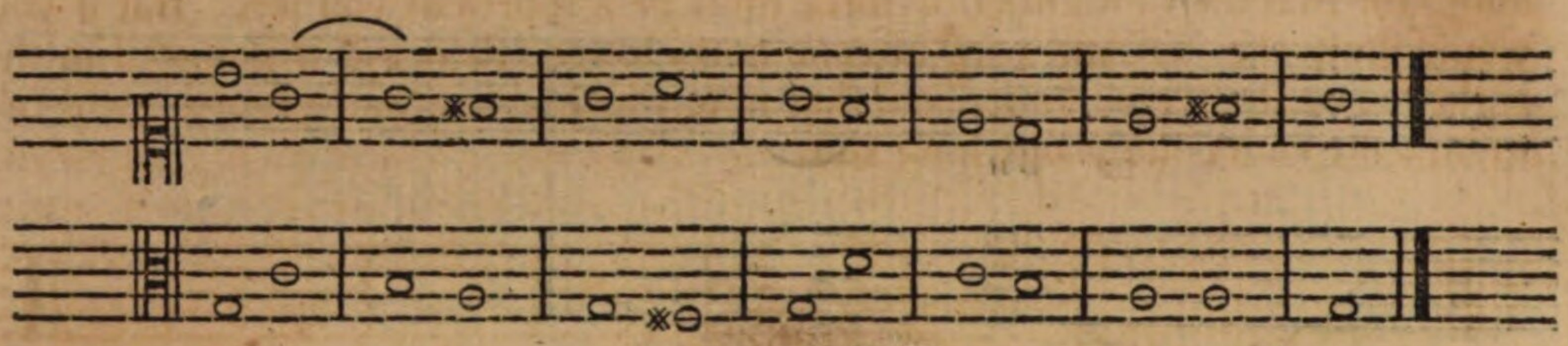
In the third part.

And as for the reſt of your leſſon, though the cords bee true, yet I much miſlike the forme: for falling downe ſo in tenthes ſo long together is odious, ſeeing you haue ſo much ſhift otherwiſe. Likewiſe in your penult and antepenult notes, you ſtande ſtill with your deſcant, the plaine ſong ſtanding ſtill: which is a fault not to be ſuffered in ſo fewe as two partes, eſpeciallie in eightes. But in deſcanting you muſt not onely ſeeke true cordes, but formalitie alſo: that

Standing with the plain ſong condemned.

What formalitie is.

that is, to make your deſcant carrie ſome forme of relation to the plaine ſong, as thus for example:



Phi. You ſing two plaine ſong notes for one in the deſcant, which I thought you might not haue done, except at a cloſe.

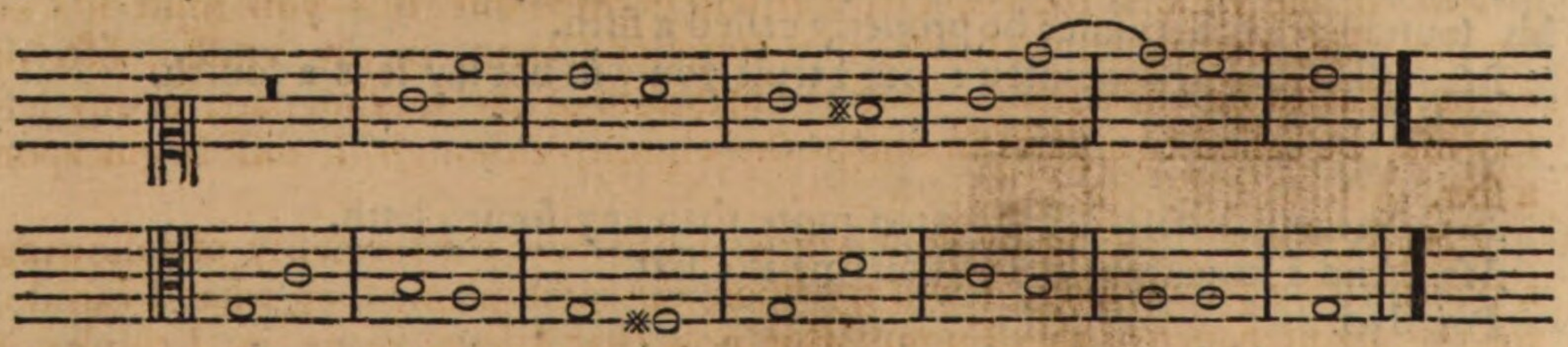
Binding deſcant.

Ma. That is the beſt kinde of deſcant, ſo it bee not too much vſed in one ſong, and it is commonly called binding deſcant: but to inſtruct you ſomewhat more in formalitie, the chiefeſt point in it is ſinging with a point or *Fuge*.

Phi. What is a *Fuge?*

A Fuge.

Ma. We call that a Fuge, when one part beginneth and the other ſingeth the ſame, for ſome number of notes (which the firſt did ſing) as thus for example:



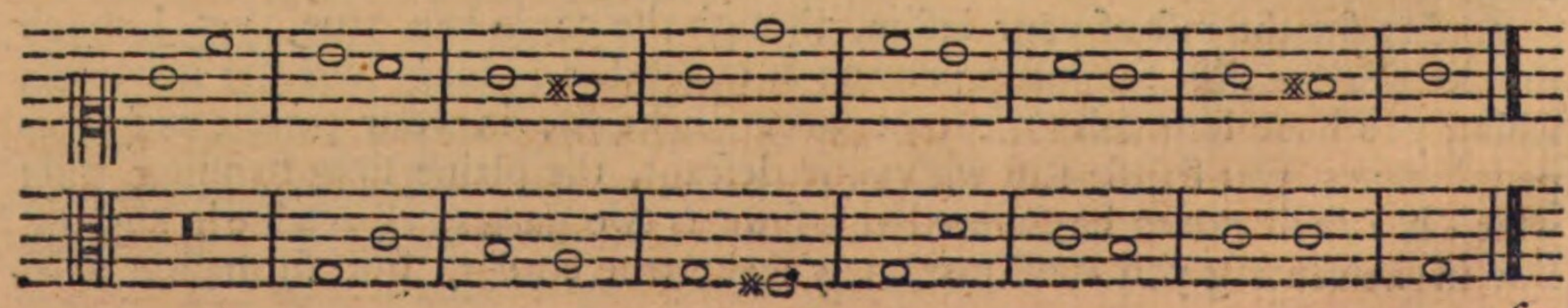
Phi. If I might play the *Zoilus* with you in this example, I might find much matter to cauill at.

Ma. I pray you let me heare what you can ſay againſt any part of it: for I would be glad that you could not onely ſpie an ouerſight, but that you could make one much better.

Phi. Firſt of all, you let the plaine ſong ſing two whole notes, for which you ſing nothing: ſecondly, you begin on a ſixt.

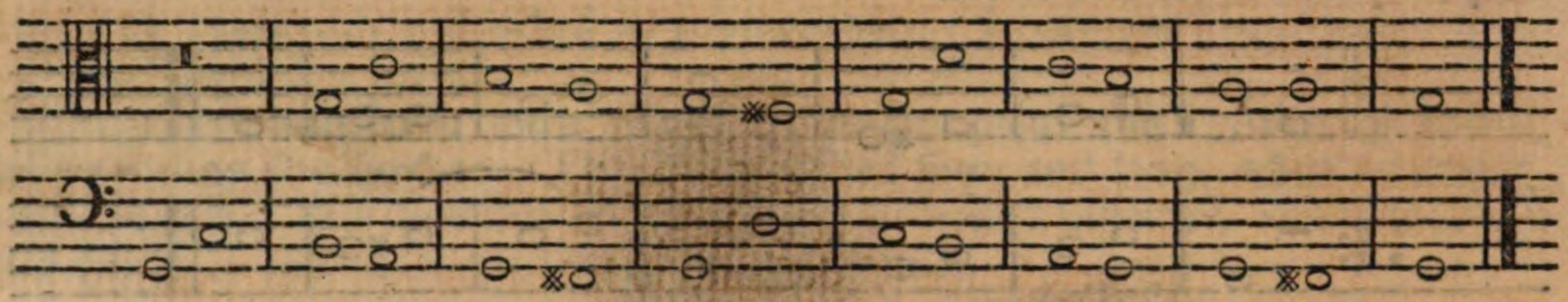
Ma. You haue the eyes of a *Lynx*, in ſpying faults in my leſſon, and I pray God you may bee ſo circumſpect in your owne: but one anſwere ſolueth both theſe obiections which you lay againſt mee. And firſt for the reſt, there can be no point or Fuge taken without a reſt: and in this place, it is vnpoſſible in counterpoint ſooner to come in with the point in the eight: and as for the beginning vpon a ſixt, the point likewiſe compelled me to do ſo, although I could haue made the deſcant begin it otherwiſe, as thus:

No Fuge can be brought in without a reſt. Beginning vpon a ſixt in a fuge tolerable.



for

for auoiding of the ſixt, altering the leading part; but then woulde not your point haue gone through to the ende, anſwering to euerie note of the plaine ſong, for that the ninth note of force muſt be a fourth as you ſee. But if you would ſing the deſcant part fifteene notes lower, then will it goe well in the eight below the plaine ſong; and that note which aboue was a fourth, will fall to be a fift vnder the plaine ſong thus:



the point likewiſe doth excuſe all the reſt of the faultes which might be obiected againſt me, except it be for falſe deſcant, that is, two perfect cords of a kind together, or ſuch like.

Phi. You haue giuen me a competent reaſon; and therefore I pray you ſhew me, in what and how many diſtances you may begin your point.

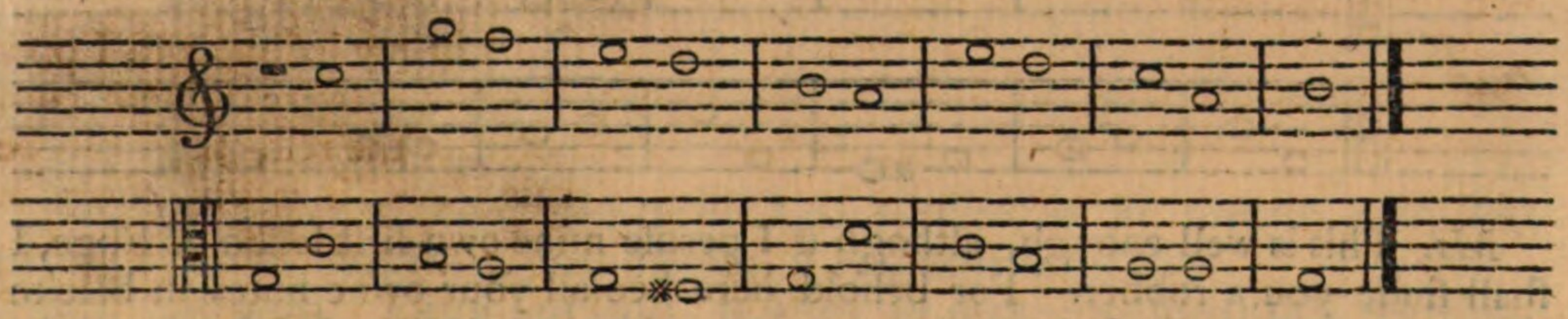
Ma. In the vniſon, fourth, fift, ſixt and eight: but this you muſt marke by the waie, that when we ſpeake of a Fuge or Canon, in the vniſon, fift, or eight: it is to be vnderſtood, from the firſt note of the leading part, as my leſſon may be called two parts in one in the eighth, although I did begin vpon a ſixt.

Diſtances where vpon a fuge may be begun. How thoſe diſtances are reckoned.

Phi. Well then, ſeeing by your wordes I conceiue the formality of following a point with a plaine ſong, I will try vpon the ſame plaine ſong what I can do, for the maintenance of this Fuge. But now that I haue ſeene it, I thinke it impoſſible to finde any other way than that which you alreadie haue ſet downe on theſe notes.

Ma. Yes there is another way if you can finde it out.

Phi. I ſhall neuer leaue breaking my braines till I finde it. And loe, here is a way which although it do not driue the point quite through as yours did, yet I thinke it formall.



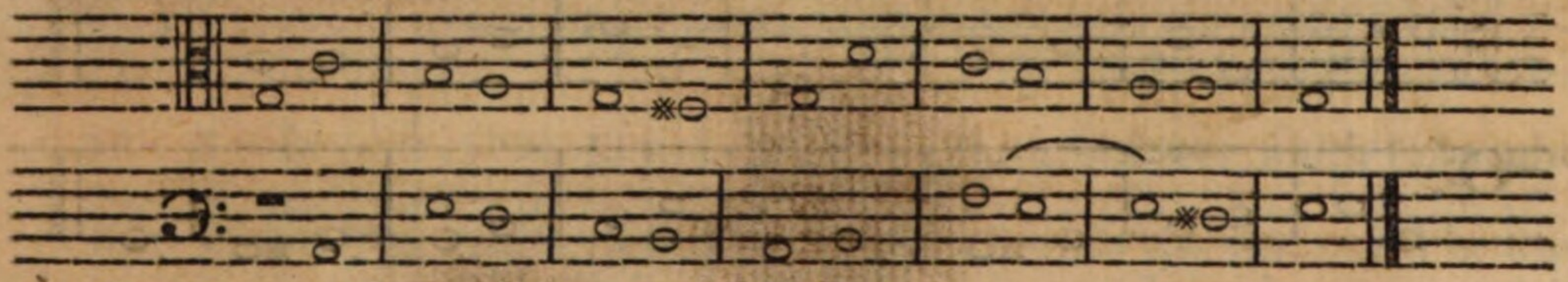
Ma. You haue rightly conceiued the way which I meant. But why did you write it of ſo much compaſſe?

Phi. For auoiding the vniſon in the beginning.

Ma. It is well, and very hard and almoſt impoſſible to doe more for the bringing in of this point aboue the plaine ſong than you haue done. Wherefore I commend you, in that you haue ſtudied ſo earneſtly for it: but can you do it no otherwiſe?

Phi. No in truth, for while I ſtudied to do that I did, I thought I ſhould haue gone mad, with caſting and deuiſing, ſo that I thinke it impoſſible to ſet it any other way.

Ma. Take the deſcant of your owne way, which was in the eleuenth, or fourth aboue, and ſing it as you did begin (but in the fift below vnder the plaine ſong) and it will in a manner goe through to the end, whereas yours did keepe report but for fiue notes.



Phi. This riſeth fiue notes, and the plaine ſong riſeth but foure.

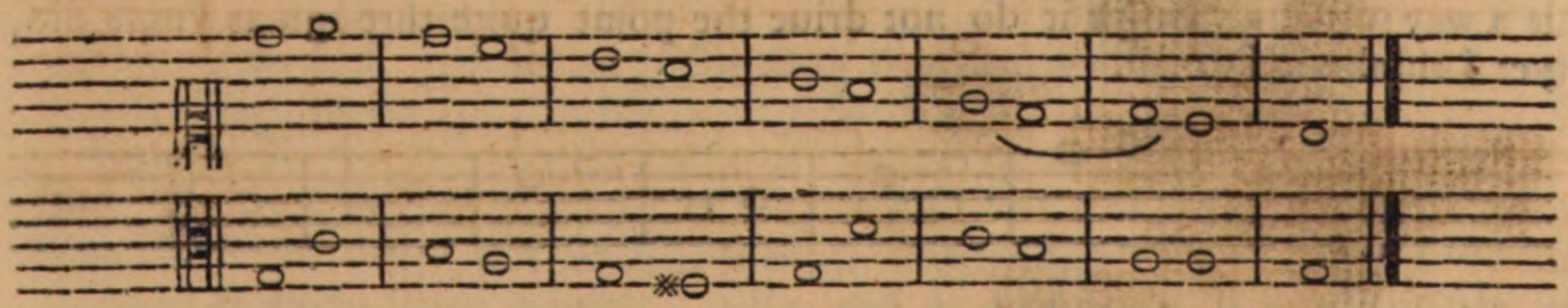
Ma. So did you in your example before, although you could perceiue it in mine, and not in your own: but although it riſe fiue notes, yet is it the point. For if it were in *Canon*, we might not riſe one note higher, nor deſcend one note lower than the plaine ſong did: but in Fuges wee are not ſo ſtraitly bound. But there is a worſe fault in it which you haue not eſpied, which is, the riſing from the fift to the eight in the ſeuenth and eight notes: but the point excuſeth it, although it be not allowed for any of the beſt in two parts, but in more parts it might be ſuffered.

Riſing from the fift to the eight diſallowed in muſicke.

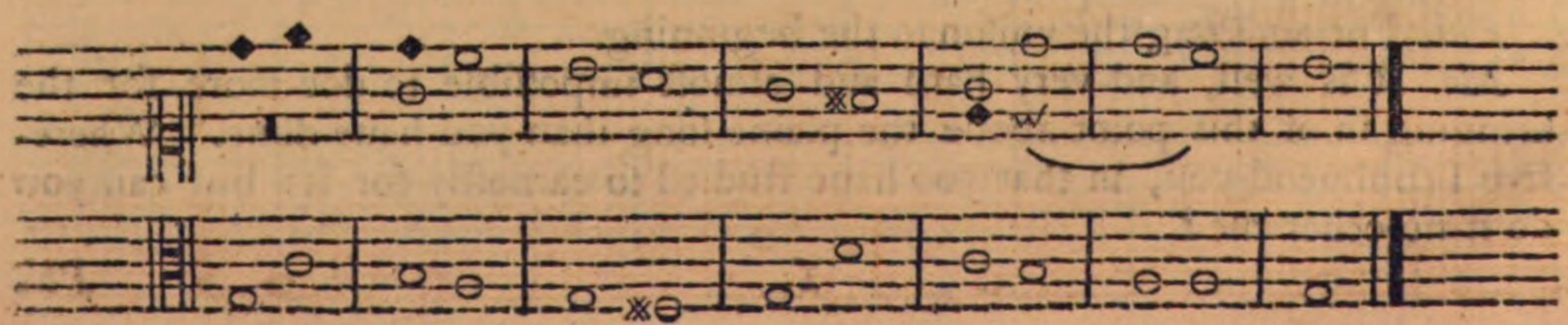
Phi. I would not haue thought there had been ſuch variety to be vſed vpon ſo few notes.

Ma. There be many things which happen contrary to mens expectation: therefore yet once againe, try what you can do vpon this plaine ſong, though not with a point, yet with ſome formalitie or meaning in your way.

Phi. You vſe me as thoſe who ride the great horſes: for hauing firſt ridden them in a ſmall compaſſe of ground, they bring them out and ride them abroad at pleaſure. But loe here is an example upon the ſame notes.



Ma. This is well enough, althogh if I peruſe mine own firſt leſſon of Fuge, I ſhall finde you a robber. For behold here bee all your owne notes in blacke writing; the reſt which be white, be mine: for though you cloſe in the eight below, yet is the deſcant all one.

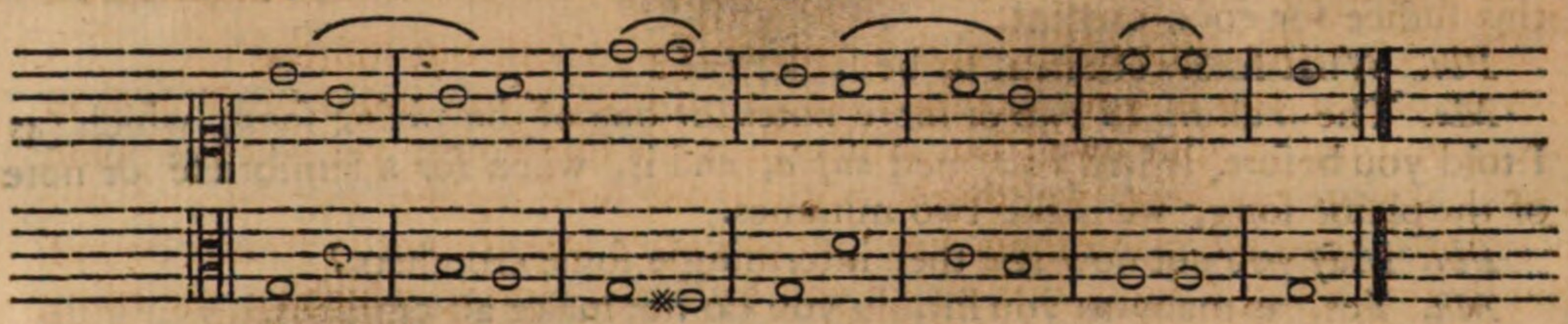


Phi. In truth I did not willingly rob you, although by chance I fell into your cordes.

Ma. I like it all the better. But I would counſel you, that you accuſtome not your ſelfe to put in pieces of other mens doings amongſt your owne. For by that meanes, the diuerſitie of vaines will appeare, and you be laughed to ſcorne of the ſkilful for your paines.

Phi. You ſay true, and I will take heed of it hereafter. But I thinke my ſelfe now reaſonably inſtructed in counterpoint. I pray you therefore go forward to ſome other matter.

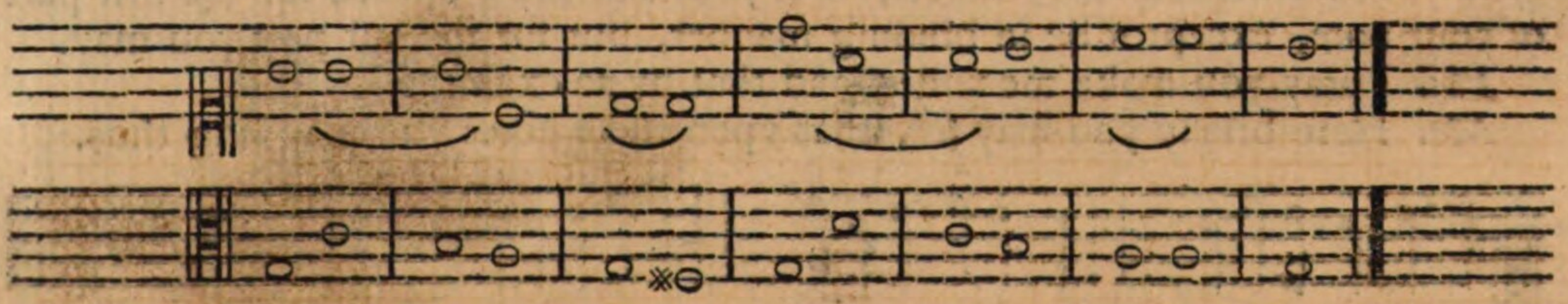
Ma. There remaineth ſome things in counterpoint which you muſt know before you go any further. The firſt is called ſhort and long, when we make one note alone, and then two of the ſame kind bound together, and then another alone, as you ſee in this leſſon, long and ſhort. Short & long.



Phi. Nay by your leaue, I will make one of euery ſort, and therefore I pray you proceed no further, til I haue made one of theſe.

Ma. If you thinke it worth the making, do ſo; for if you can otherwiſe doe any thing vpon a plaine ſong, this will not bee hard for you: but to doe it twiſe or thrice vpon one plaine ſong in ſeuerall waies, will bee ſomewhat harder, becauſe that in theſe waies there is little ſhift.

Phi. Somewhat, (ſaid you?) I had rather haue made twenty leſſons of counterpoint, than haue made this one miſerable way, which notwithſtanding is not to my contentment, but I pray you peruſe it.



Ma. This is well done.

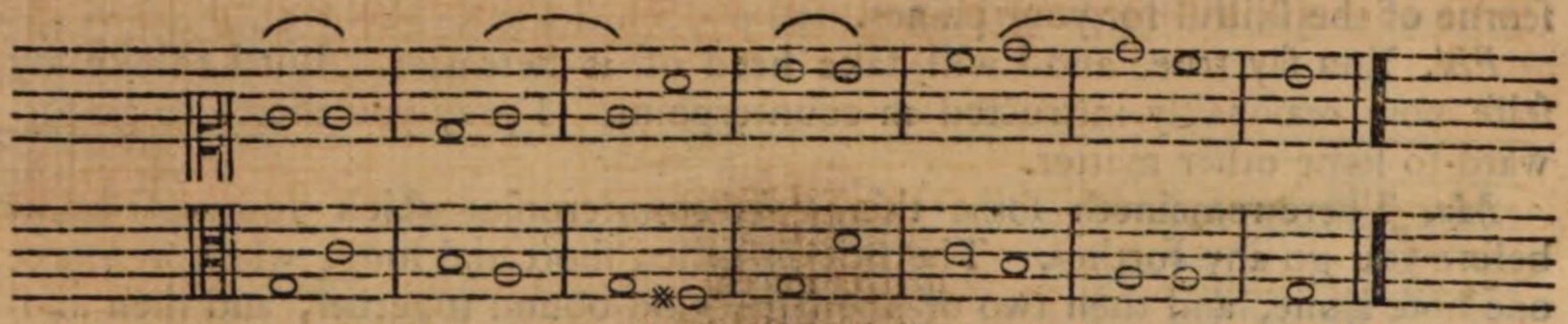
Phi. The riſing to the twelfth or fift I do miſlike, in the ſeuenth note, but except I ſhould haue taken your deſcant, I had none other ſhift.

Ma. Let it go. Long and ſhort, is when we make two notes tied together, and then another of the ſame kind alone, contrarie to the other example before, thus: Long & ſhort.

Phi. Seeing I made one of the other ſort, I will try if I can make one of this alſo.

Ma. You will finde as little ſhift in this as in the other.

Phi. Here is a way, but I was faine either to begin vpon the ſixt, or elſe to haue taken your beginning, for here I may not reſt.



Ma. Neceſſitie hath no law, and therefore a ſmall fault in this place: but let this ſuffice for counterpoint.

Phi. What followeth next to be ſpoken of?

Ma. The making of two or more notes for one of the plaine ſong, which (as I told you before) is falſly tearmed *dupla*, and is, when for a ſemibriefe or note of the plaine ſong, we make two minimes.

Deſcant commonly called Dupla.

Phi. May you not now and then intermingle ſome crotchets?

Ma. Yes, as many as you liſt, ſo you do not make all crotches.

Phi. Then I thinke it is no more *dupla*.

Ma. You ſay true, although it ſhould ſeeme that this kind of *dupla* is deriued from the true *dupla*, and the common *quadrupla* out of this. But to talke of theſe proportions is in this place out of purpoſe: therefore wee will leaue them and returne to the matter we haue in hand.

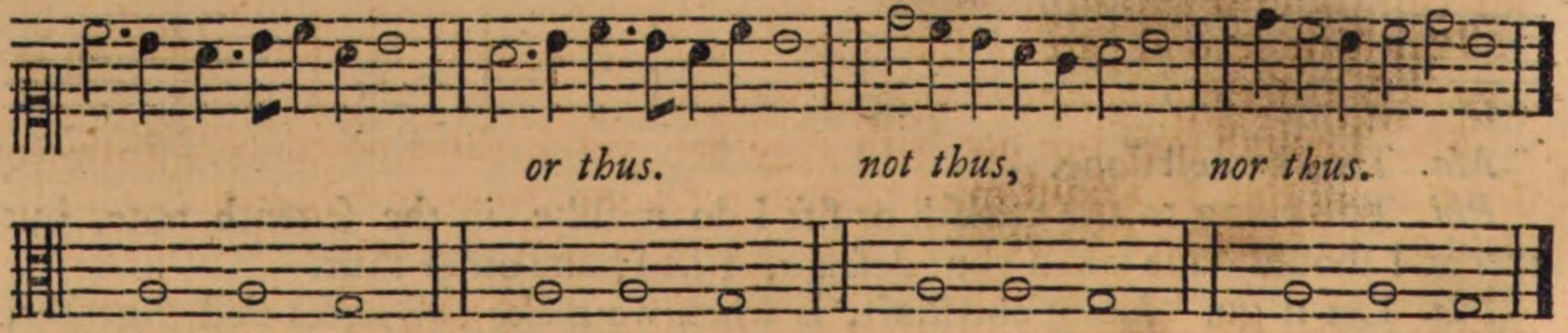
Phi. I pray you then ſet me downe the generall rules of this kinde of deſcant, that ſo ſoone as may be I may put them in practiſe.

Ma. The rules of your cordes, beginning, formality, and ſuch like are the ſame which you had in counterpoint: yet by the way, one caueat more I muſt giue you to obſerued here, that is, that you take not a diſcord for the firſt part of your note, except it be in binding manner, but for the laſt part you may.

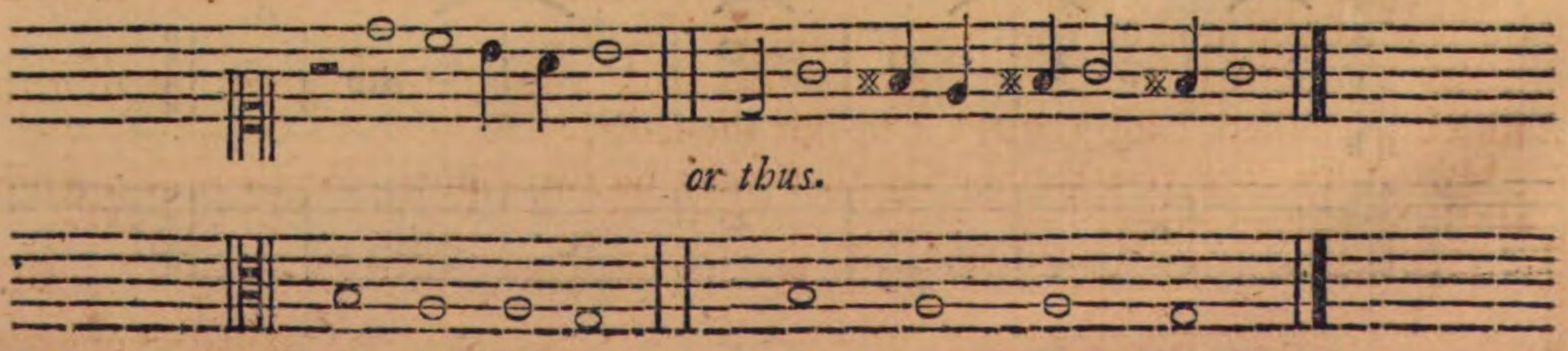
Phi. I pray you make me underſtand that by an example.

Ma. Here briefly you may ſee, that vpon theſe notes you may ſing thus.

A diſcord not to be taken for the firſt part of a note except in binding wiſe.

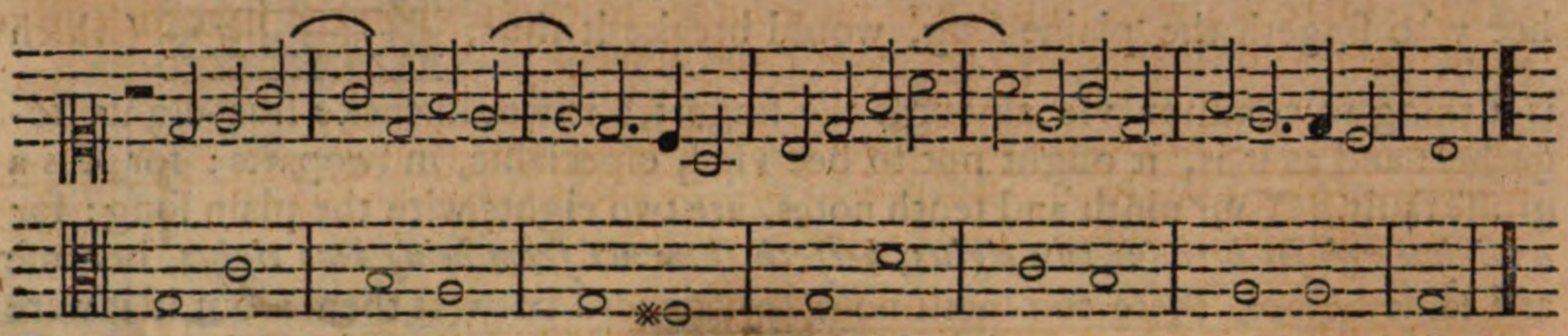


But in binding deſcant, you may take a diſcord for the firſt parte of the note, thus:



Phi. I will remember this: therefore I pray you ſet me a leſſon in this kinde of deſcant, whereby I may ſtriue to imitate you with another of the ſame kinde.

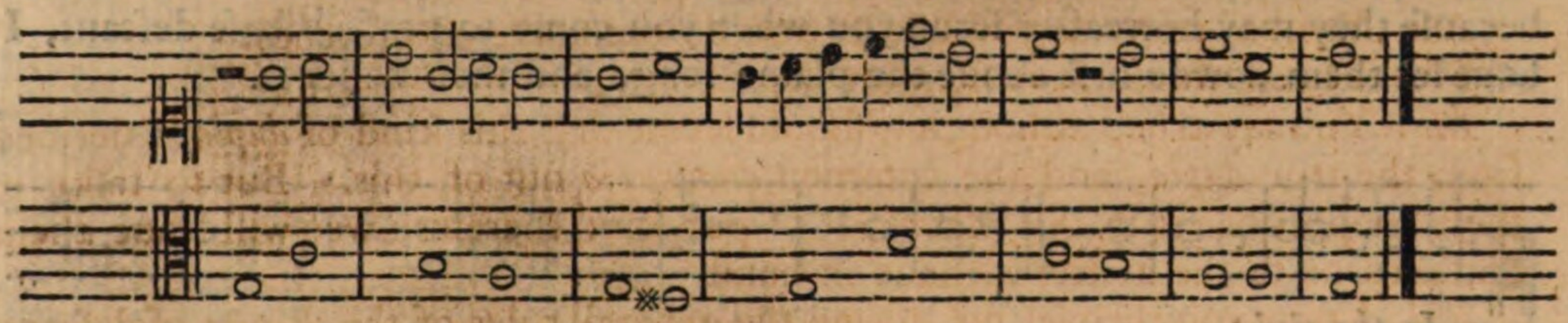
Ma. Here is one, marke it: and then make one of your owne like it.



Phi. I perceiue by this, that it is an eaſie matter for one that is well ſeene in counterpoint to attaine in ſhort time to the knowledge of this kinde.

Ma. It is ſo. But there bee many thinges which at the firſt ſight ſeeme eaſie, which in practiſe are found harder then one woulde thinke. But thus much I will ſhew you, that hee who hath this kind of deſcanting perfectly, may with ſmall trouble, quickely become a good muſician.

Phi. You would then conclude, that the more paines are to bee taken in it. But heere is my way: how do you like it?



Ma. Well for the firſt triall of your vnderſtanding in this kind of deſcant. But let vs examine particularly euery note; that you ſeeing the faultes, may auoyde them hereafter.

Phi. I pray you doe ſo, and leaue nothing vntouched which anie waie may be obiected.

Ma. The firſt, ſecond, and thirde notes of your leſſon are tolerable, but your fourth note is not to be ſuffered, becauſe that and the next note following are two eighths.

Phi. The ſecond part of the note is a *Diſcord*, and therefore it cannot bee two eights, ſeeing they are not both together.

A diſcord comming betweene two perfect cords of one kinde, taketh not away the faulty conſequence.

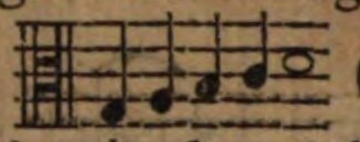
Ma. Though they bee not both together, yet is there no concord betweene them: and this you muſt marke, that a *Diſcord comming betweene two eights, doth not let them to bee two eights ſtill.* Likewiſe, if you ſet *a Diſcord betweene two fifts, it letteth them not to be two fifts ſtill.* Therefore if you will auoyde the conſequence of perfect cords of one kind, you muſt put betwixt them other concords, and not diſcords.

Phi. This is more then I would haue beleeued, if another had told it mee: but I praie you goe on with the reſt of the faults.

Ma. Your ſeauenth and eighth notes haue a fault, coſin germaine to that which the others had, though it be not the ſame.

Phi. I am ſure you cannot ſay that they be two eights, for there is a tenth after the firſt of them.

Aſcending or deſcending to the eight condemned. *Zarlino inſt. muſ. part. terza cap.* 48.

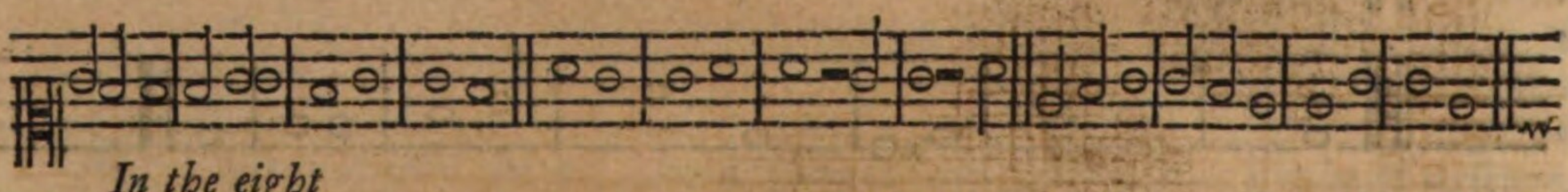
Ma. Yet it is verie naught, to aſcend or deſcend in that manner to the eight: for thoſe foure Crotchets bee but the breaking of a ſemibriefe in *G ſol re ut*; which if it were ſung whole, would make two eights together aſcending: or if hee who ſingeth the plaine ſong, would breake it thus,  (which is a thing in common vſe amongſt the ſingers,) it would make fiue eights together: and as it is, it ought not to bee vſed, eſpeciallie, in twoparts: for it is a groſſe fault. Your ninth and tenth notes, are two eights with the plain ſong: for *a minime reſt ſet betwixt two eights, keepeth them not from being two eights*, becauſe as I ſaide before, there commeth no other concord betwixt them: but if it were a ſemibriefe reſt, then were it tolerable in more parts, though not in two: for it is an vnartificiall kinde of deſcanting, in the middle of a leſſon, to let the plaine ſong ſing alone, except it were for the bringing in, or maintaining of a point *præcedent*.

A minime reſt put betwixt two perfect cordes of one kind hindreth not their faulty conſequence.

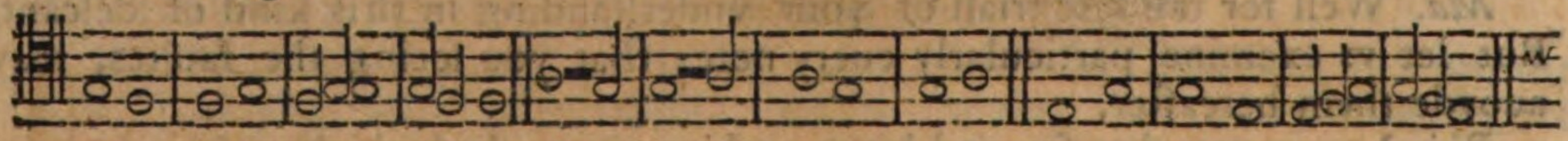
Phi. I pray you giue me ſome examples of the bad manner of comming to eights, fifts, or vniſons, that by them I may in time learne to finde out more: for without examples, I ſhall many times fall into one and the ſelfe ſame error.

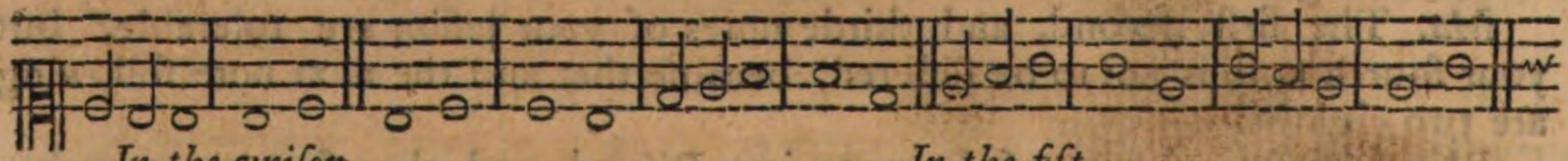
Ma. That is true: and therefore here be the groſſeſt faults. Others, by my inſtruction and your owne obſeruations, you may learne at your leaſure. And becauſe they may heereafter ſerue you when you come to practiſe baſe deſcant, I haue ſet them downe firſt aboue the plaine ſong, and then vnder it.

Examples for alowances forbidden in muſick.



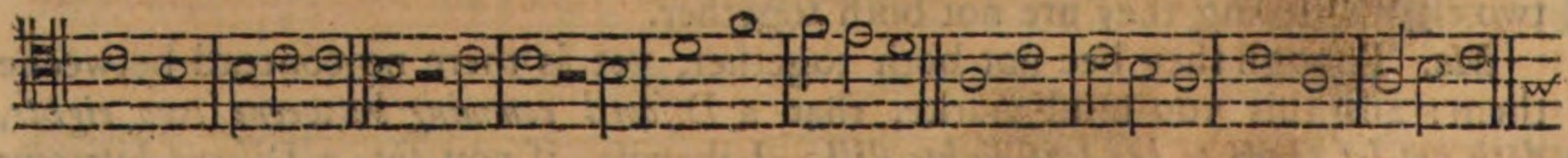
In the eight

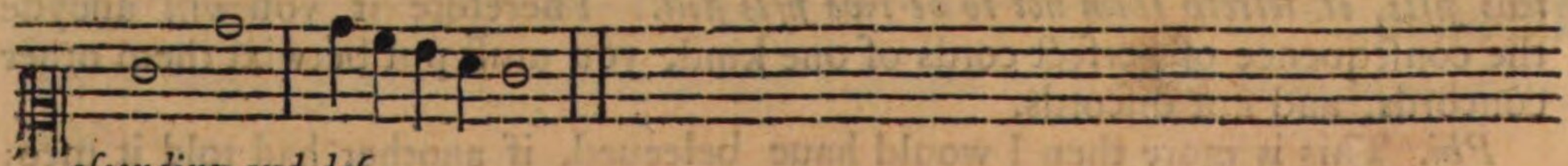




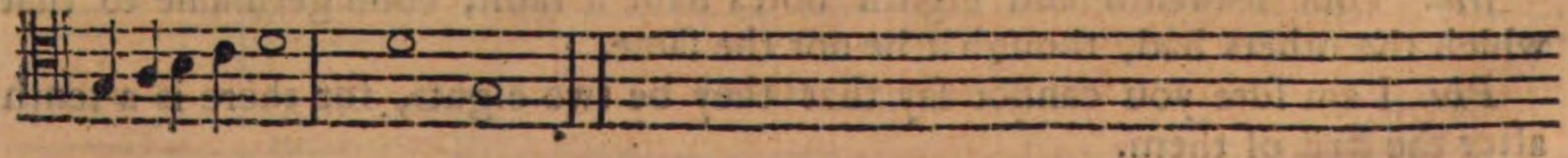
In the vniſon

In the fift





aſcending and deſcending to the eight.



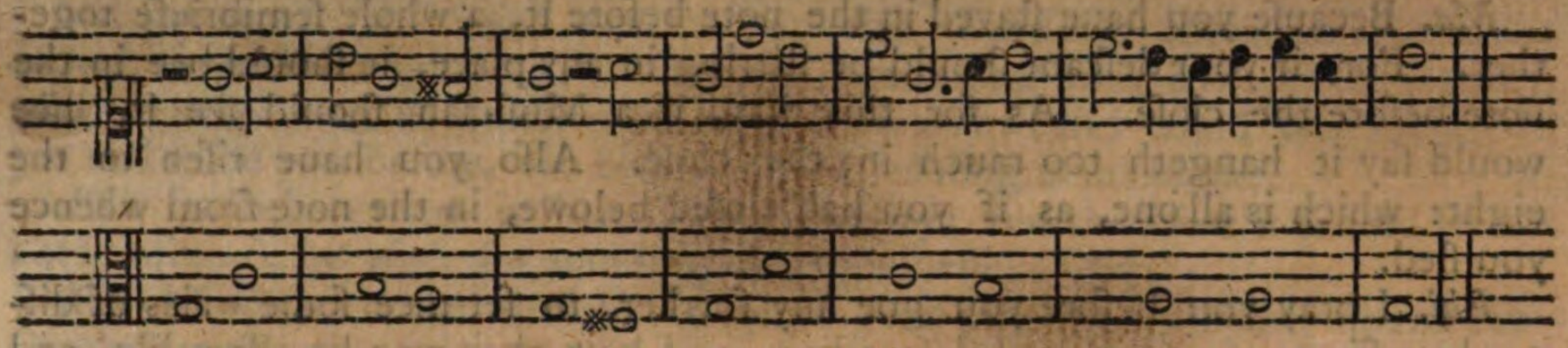
Phi.

Phi. Theſe I will diligently keepe in minde: but I pray you how might I haue auoided thoſe faults which I haue committed in my leſſon?

Ma. Many wayes, and principally by altring the note going before that, wherein the fault is committed.

Phi. Then I pray you ſet down my leſſon, corrected after your manner.

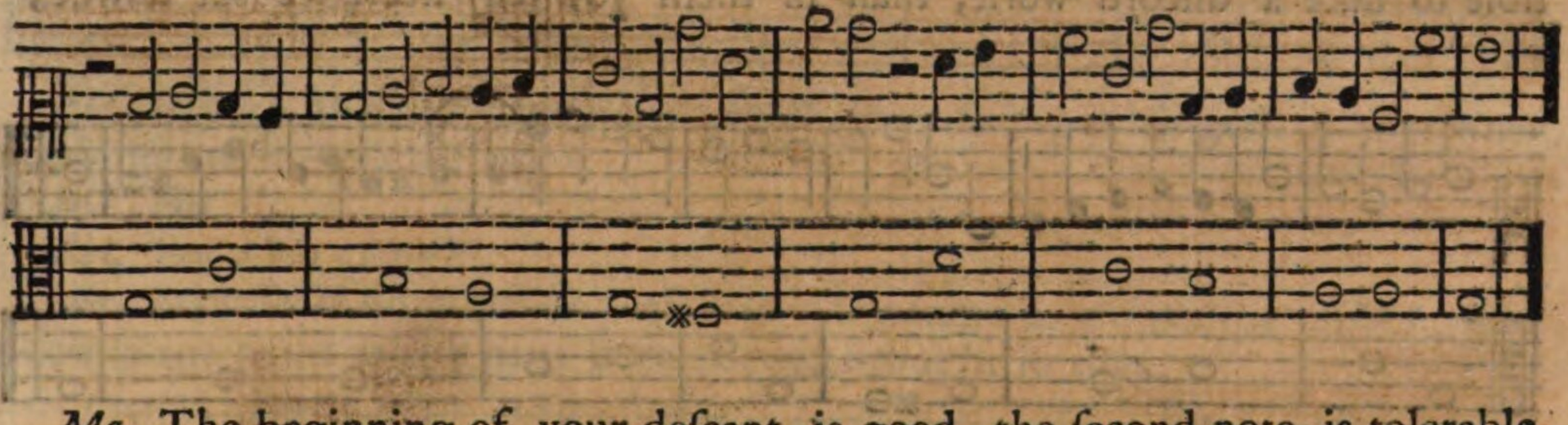
Ma. Heere it is with your faults amended, and that of yours which was good retained.



Phi. This is well: but I will make another, that all my faultes may come out at the firſt, and ſo I may haue the more time to mend them.

Ma. Doe ſo: for the rules and practiſe ioyned together, will make you both certaine and quick in your ſight.

Phi. Here is one: and as you did in the other, I pray you ſhew me the faults at length.

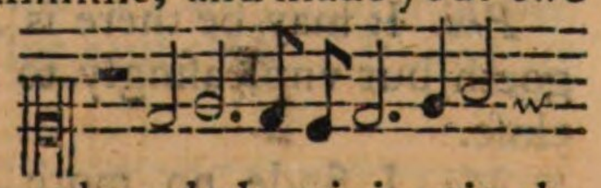


Ma. The beginning of your deſcant is good, the ſecond note is tolerable, but might haue beene made better.

Phi. May I not touch a diſcord, paſſing in that order?

Ma. You may, and it is vnpoſſible to aſcend or deſcend in continuall deduction, without a diſcord: but the leſſe offence you giue in the diſcord, the better it is; and the ſhorter while you ſtay upon the diſcord, the leſſe offence you giue. Therefore, if you had ſet a dott after the minime, and made your two crotchets, two quauers, it had beene better, as thus:

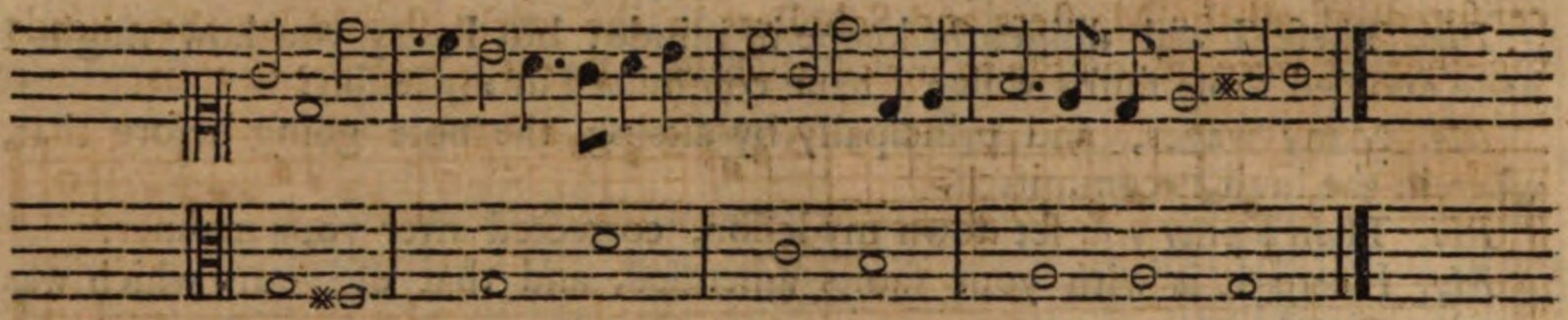
An obſervation for paſſing notes.



Your next note had the ſame fault, for that you ſtayed a whole minime in the fourth, which you ſee I haue mended; making the laſt minime of your third note a crotchet, and ſetting a dott after the firſt. Your fift, ſixt, and ſeauenth notes, be wilde and vnformall, for that vnformall ſkipping is condemned in this kinde of ſinging: but if you had made it thus, it had beene good and formall.

Wild ſkipping condemned in deſcant

Staying before the close condemned.



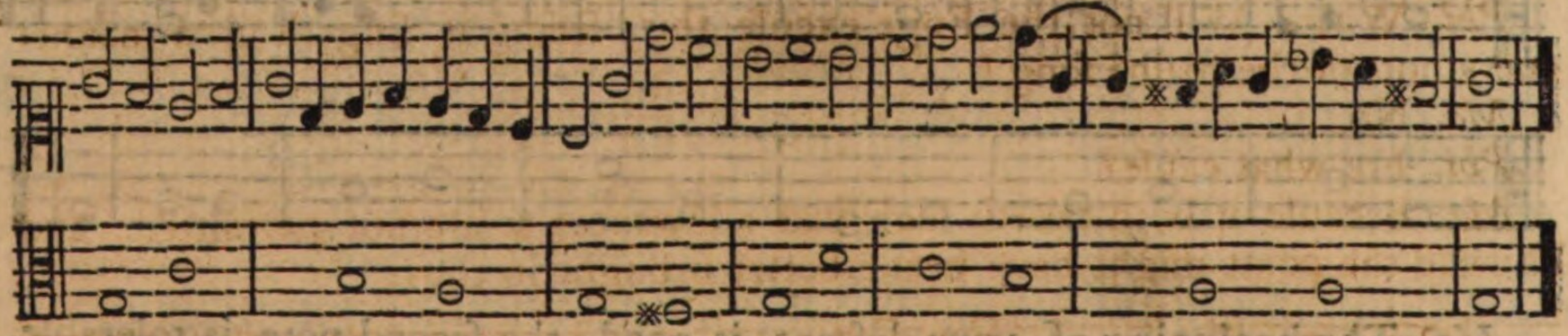
Phi. Wherein did you mislike my Close? for I see you haue altered it also.

Ma. Because you haue stayed in the note before it, a whole semibriefe together. For, if your descant should be stirring in any place, it should bee in the note before the close. As for this way, if a Musician should see it, hee would say it hangeth too much in the close. Also you haue risen to the eight: which is all one, as if you had closed belowe, in the note from whence you fled.

Phi. I pray you before you goe any further, to set mee some waies of discords passing, ascending and descending, and how they may be allowable, and how disallowable.

Ma. Although you might, by the example which I shewed you before, conceiue the nature of a passing note: yet to satisfie your desire, I will set downe such as might occur upon this plaine song: but in forme of a Fuge, that you may perceiue how it is allowable or disallowable in Fuge. And because wee will haue the best last, I will shewe you two wayes, which though others haue vsed them, yet are no way tollerable: for it is vnpossible to take a discord worse, than in them you may heere see set downe;

Bad taking of discords in this kind of descant.

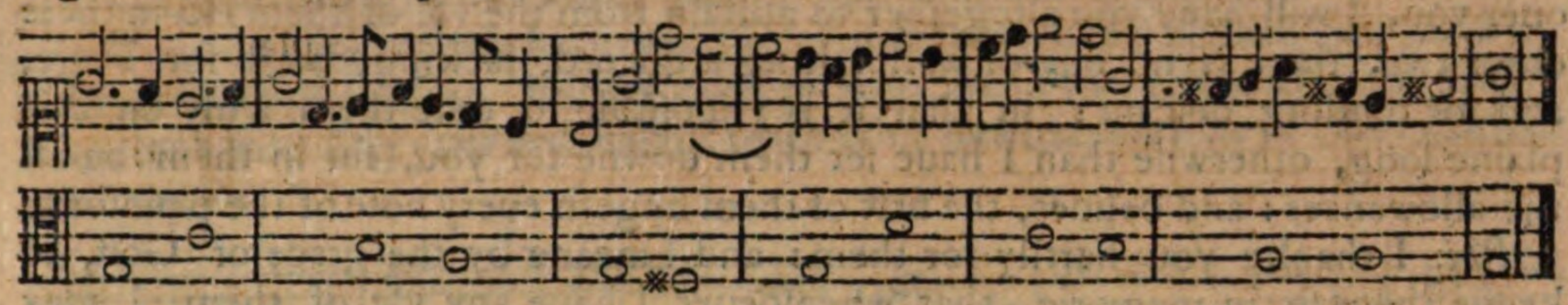


which I haue of purpose sought out for you, that you may shunne them and such like heereafter. Yet some, more vpon their owne opinion than anie reason, haue not spared to praise them for excellent. But if they or any man else can deuise to make them falser, then will I yeeld to them, and bee content to bee esteemed ignorant in my profession. But I pray you peruse them.

Phi. It may be there is Art in this which I cannot perceiue: but I thinke it goeth but vnpleasingly to the eare, specially in the two notes next before the close.

Ma. I finde no more Art in it, then you perceiued pleasure to the eare. And I doubt not, if you yourselfe should examine it, you would finde matter enough without a Tutor, to condemne it: as for the first, there are foure notes that might be easily amended with a dott, altering some of their length, by the obseruation which I gaue you before. But as for the place which you haue already censured,

cenſured, if all the Maiſters and Schollers in the world ſhould lay their heads together, it were impoſſible to make it worſe. But if it had beene thus,

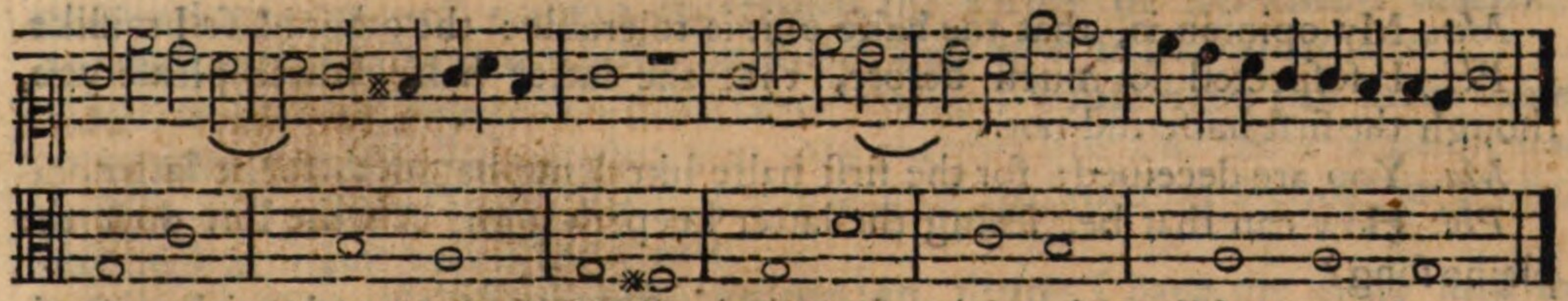


The former example bettered.

it had beene tolerable: and you may ſee with what little alteration it is made better, from the beginning to the end, not taking away any of the former notes, except that vnformall cloſe, which no mans eares could haue endured: yet as I tolde you before, the beſt manner of cloſing is in *Cadence*.

Phi. In *Cadence* there is little ſhift or variety: and therefore it ſhould ſeeme not ſo often to be vſed, for auoiding of tediouſneſſe.

Ma. I finde no better word to ſay after a good prayer than *Amen*; nor no better cloſe to ſet after a good peece of deſcant, than a *Cadence:* yet if you thinke you will not ſay as moſt voices doe, you may vſe your diſcretion, and ſay, So be it, for variety. Heere is alſo another way, which for badneſſe will giue place to none other.



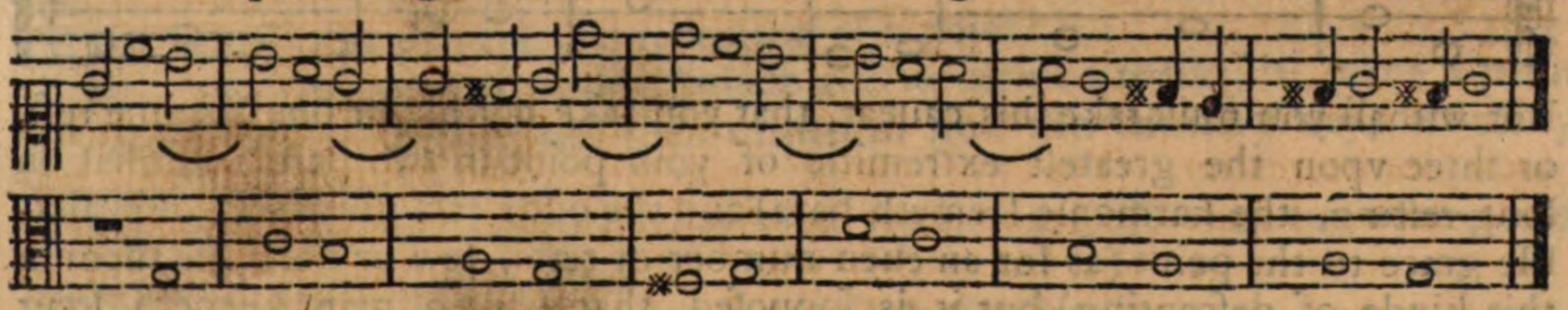
Other examples of diſcord euil taken.

Phi. What? Will not the Fuge excuſe this, ſeeing it ſingeth in a manner euery note of the plaine ſong?

Ma. No.

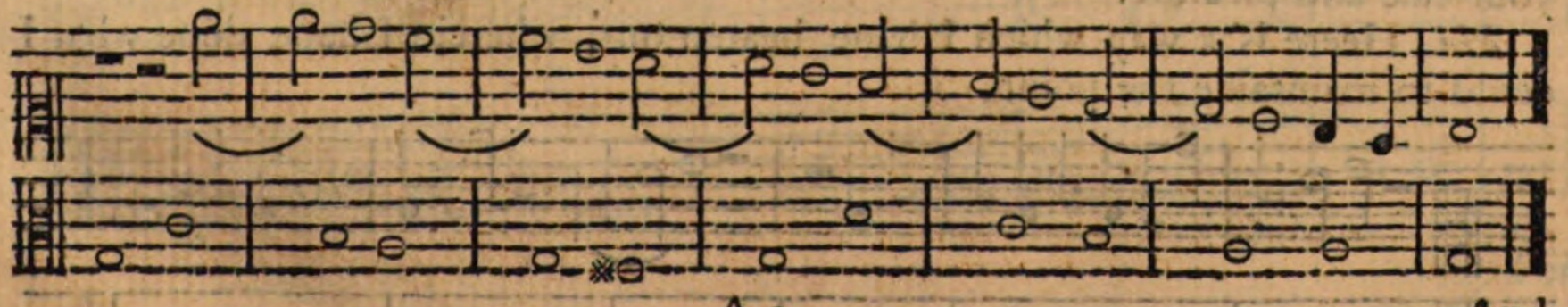
Phi. For what cauſe?

Ma. Becauſe it both taketh ſuch bad allowances as are not permitted: and likewiſe the point might haue beene better brought in thus;



Examples of diſcord well taken. Wherein all the allowances bee contained.

But it were better to leaue the point, and follow none at all, than for the pointes ſake, to make ſuch harſh vnpleaſant muſick: for muſick was deuiſed to content and not offend the eare.

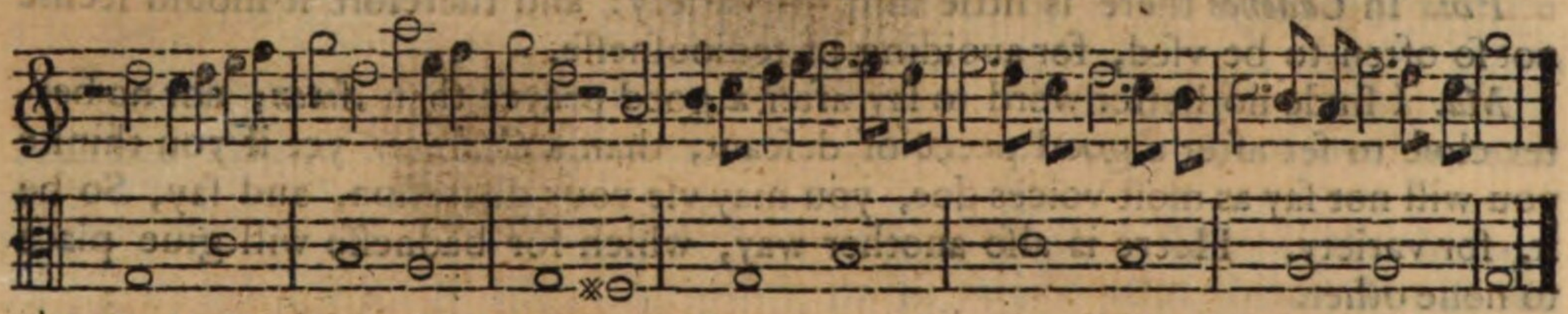


And as for the other two, as there is no means of euil taking of diſcords, which you haue not in them (and therefore becauſe I thinke I haue ſome authoritie ouer you, I will haue you altogether to abſtain from the vſe of them) ſo in theſe other two, there is no way of well taking a diſcord, lacking, both for Fuge, and for binding deſcant; in that it is vnpoſſible to take them truly on this plaine ſong, otherwiſe than I haue ſet them downe for you, for in them be all the allowances: and beſides, the firſt of them ſingeth every note of the plainſong.

Phi. I thanke you hartily for them: and I meane by the grace of God, to keepe them ſo in memorie, that whenſoeuer I haue any vſe of them, I may haue them ready.

Ma. Try then to make another way formall without a Fuge.

Phi. Heere is one, although I be doubtfull how to thinke of it my ſelfe, and therefore I long to heare your opinion.



Ma. My opinion is, that the halfe of it is tolerable: the other halfe I miſlike.

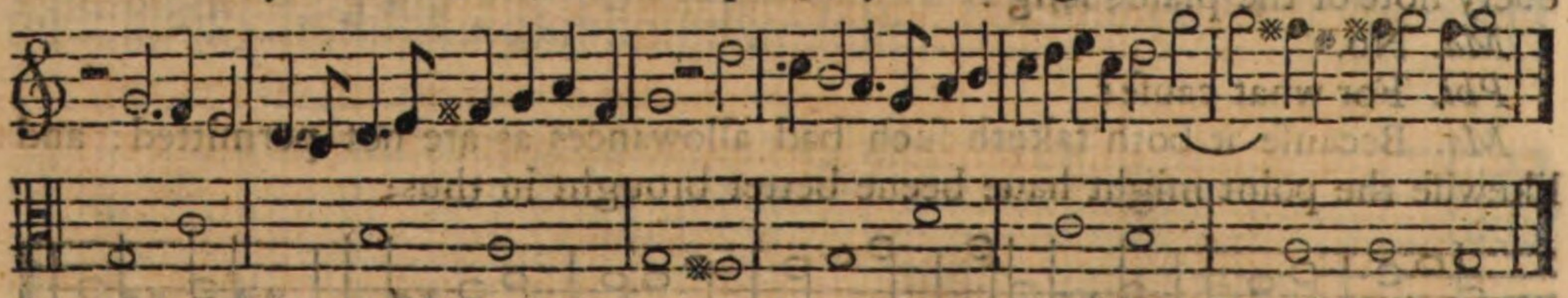
Phi. I ſuſpected ſo much before, that the latter halfe would pleaſe you, though the firſt halfe did not.

Ma. You are deceiued: for the firſt halfe liketh me better than the latter.

Phi. How can that be, ſeeing the latter keepeth point in ſome ſort with the plaine ſong?

Ma. But you fall as the plaine ſong doth, ſtill telling one tale without varietie. But if you would maintaine a point, you muſt goe to worke thus:

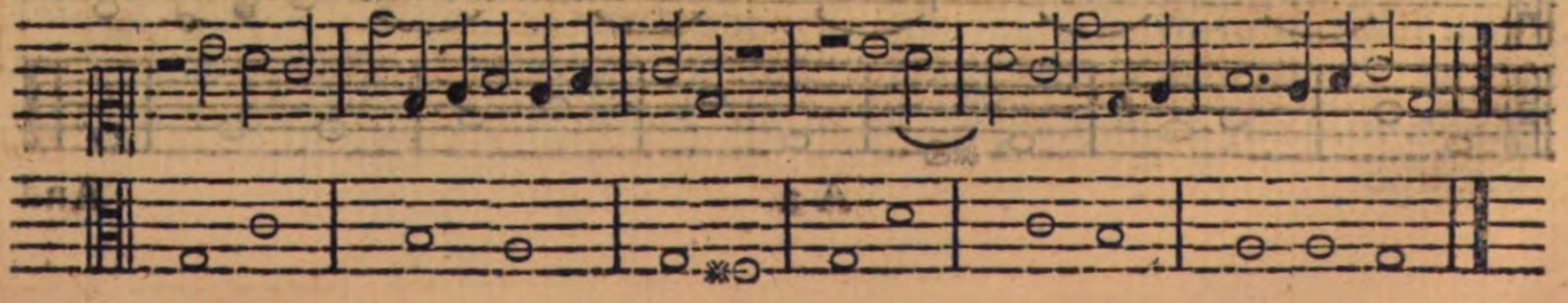
Falling down with the plain ſong diſalowed.



But withall you muſt take this caueat, that you take not aboue one Minime reſt, or three vpon the greateſt extremitie of your point in two parts (for that in long reſting, the harmonie ſeemeth bare) and the odde reſt giueth an vnſpeakable grace to the point (as for an euen number of reſts, few or none vſe them in this kinde of deſcanting) but it is ſuppoſed, that when a man keepeth long ſilence, and then beginneth to ſpeake, he will ſpeake to the purpoſe: ſo in reſting, you let the other goe before, that you may the better follow him at your eaſe and pleaſure.

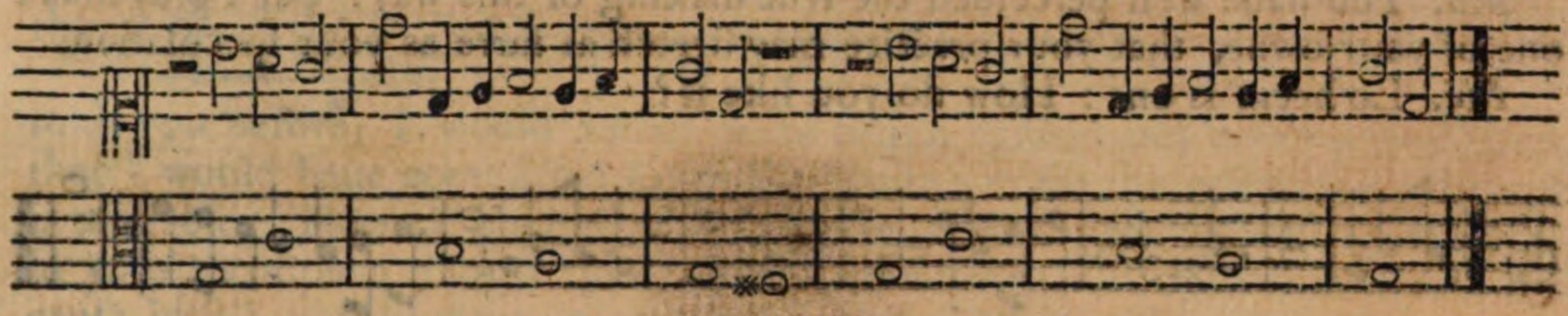
An odd reſt the moſt artificiall kind of bringing in a point.

Phi. Heere is a way which I haue beaten out, wherein I haue done what I could to maintaine the point.



Ma. You haue maintained your point indeed; but after ſuch a manner, as no body will commend: for the latter halfe of your leſſon is the ſame that your firſt was, without any alteration, ſauing that to make it fill vp the whole time of the plaine ſong (which hath two notes more than were before) you haue ſet it down in longer notes. But by caſting away thoſe two notes from the plaine ſong, you may ſing your firſt halfe, twice after one manner, as in this example you may ſee.

One thing twice ſung in one leſſon condemned.



And therefore though this way bee true, yet would I haue you to abſtain from the vſe of it, becauſe in ſo ſmall boundes and ſhort ſpace it is odious to repeate one thing twice.

Phi. Well then, I will remember not to take the ſame deſcant twice in one leſſon: but when I made it, I did not looke into it ſo narrowly: yet I thinke by theſe waies I doe well enough vnderſtand the nature of this kind of deſcant: therefore proceede to that which you think moſt meet to be learned next.

Ma. Before you proceede to any other thing, I would haue you make ſome more leſſons in this kinde, that you may thereby bee the more readie in the practice of your precepts: for that this way of maintaining a point or Fuge, commeth as much by vſe as by rule.

Phi. I may at all times make waies enough, ſeeing I haue the order how to doe them, and knowe the moſt faults which are to be ſhunned: therefore if you pleaſe, I pray proceed to ſome other matter, which you thinke moſt requiſite.

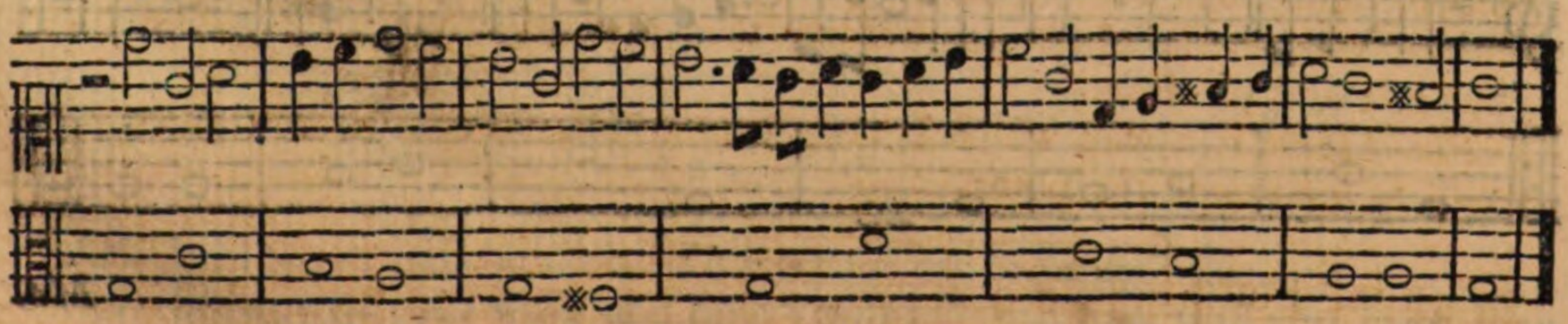
Ma. Now ſeeing (as you ſay) you vnderſtand this kinde of deſcant, and knowe how to follow or maintaine a point, it followeth to learne how to reuert it.

Phi. What doe you call the reuerting of a point?

Ma. The reuerting of a point (which alſo we terme a reuert) is, when a point is made riſing or falling, and then turned to goe the contrary way, as many notes as it did the firſt. What a reuert is.

Phi. That would be better vnderſtoode by an example than by words, and therefore I pray you giue me one.

Ma. Here is one, mark it well, and ſtudy to imitate it.



Phi.

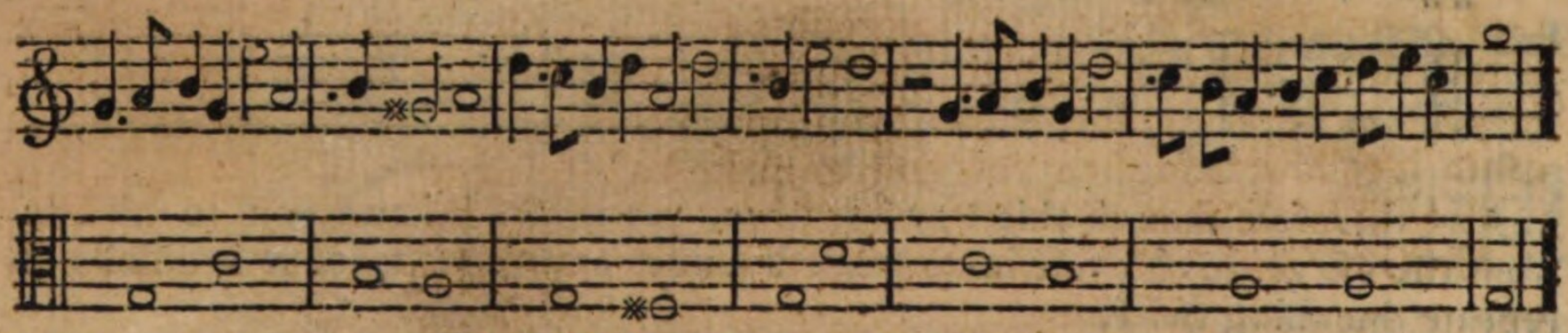
Phi. This way argueth maiſterie: and in my opinion, he who can doe it at the firſt ſight, needeth not to ſtand telling his cordes.

Ma. That is true indeede: but doe you ſee how the point is reuerted?

Phi. Yes, very well: for from your firſt note till the middle of your fift, your point is contained; and then in the middle of your fift note you reuert it, cauſing it to aſcend as manie notes as it deſcended before, and ſo deſcend where it aſcended before.

Ma. You haue well perceiued the true making of this way: but I pray make one of your owne, that your practice may ſtretch as farre as your ſpeculation.

Phi. Lo heere is one: How do you like it?



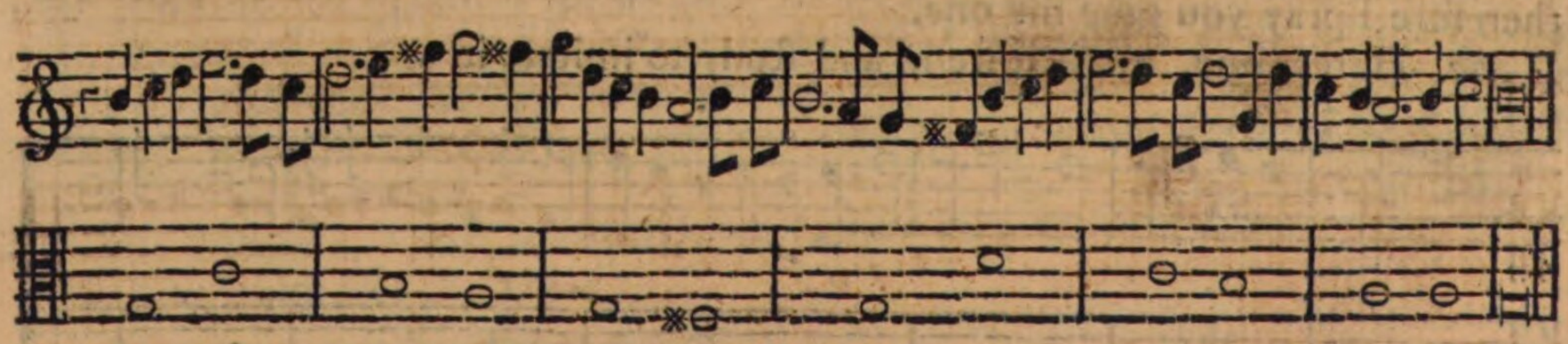
Falling from the ſixt to the eight condemned.

Ma. I thinke it is fatall to you, to haue theſe wilde points of vnformall ſkippings (which I pray you learne to leaue) otherwaies your firſt fiue notes bee tolerable, in your fift note you begin your reuert well: but in your ſeauenth and eighth notes, you fall from the thirteenth or ſixth, to the eighth or vniſon, which was one of the faults I condemned, in your firſt leſſon of Counterpoint: the reſt of your deſcant is paſſable. But I muſt admoniſh you, that in making reuerts, you chooſe ſuch points as may bee eaſily driven thorough to the end, without wreſting, changing of notes, or points in harſh cordes, which cannot bee done perfectlie well, without great foreſight of the notes which are to come after. Therefore I would wiſh you, before you ſet downe anie point, diligentlie to conſider your plaine ſong, to ſee what pointes will aptlieſt agree with the nature of it, for that vpon one ground or plaine ſong, innumerable waies may bee made, but many better than other.

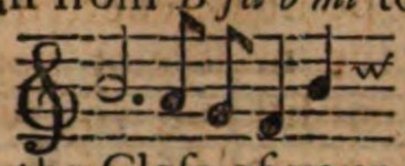
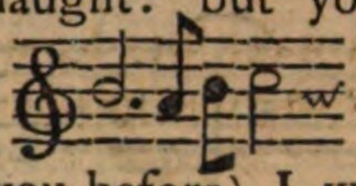
Phi. Then for a triall that I haue rightly conceiued your meaning, I will make another way reuerted, that then we may go forward with other matters.

Ma. Do ſo, but take heed of forgetting your rules.

Phi. I am in a better opinion of the goodneſſe of mine owne memorie, than to doe ſo: but I pray you peruſe this way: if there be in it any ſenſible groſſe fault, ſhew it mee.



Ma.

Ma. All this is ſufferable, except your ſeuenth and eighth notes, wherein you fall from *B fa b mi* to *fa vt*, and ſo vnformally to *B fa b mi* backe againe, thus;  which though it be better than that which I condemned in the Cloſe of your firſt leſſon of Counterpoint, yet is it of the ſame nature and naught: but you may in continuall deduction, aſcend from *mi* to *fa* thus:  I know you will make the point your excuſe, but (as I tolde you before) I would rather haue begun againe and taken a new point, then I would haue committed ſo groſſe a fault: as for the reſt of your leſſon it is tolerable. Nowe I hope by the precepts which I haue alreadie giuen you, in your examples going before, you may conceiue the nature of treble deſcant: it followeth to ſhew you how to make baſe deſcant.

Falling from B fa b mi ſharp to F fa vt condemned

Phi. What is *Baſe deſcant?*

Ma. It is that kind of deſcanting where your ſight of taking and uſing your cordes muſt be vnder the plain ſong.

Baſe deſcant.

Phi. What rules are to be obſerued in baſe deſcant?

Ma. The ſame which were in treble deſcant: but you muſt take heed that your cordes deceiue you not; for that which aboue your plain ſong was a third, will bee vnder your plain ſong a ſixt: and that which aboue your plain ſong was a fourth, will bee under your plain ſong a fift: and which aboue was a fift, will vnder the plain ſong bee a fourth: and laſtly, that which aboue your plain ſong was a ſixt, will vnder it be a third. An ſo likewiſe in your diſcords, that which aboue your plain ſong was a ſecond, will be vnder it a ſeuenth: and that which aboue the plain ſong was a ſeuenth, will be vnder the plain ſong a ſecond.

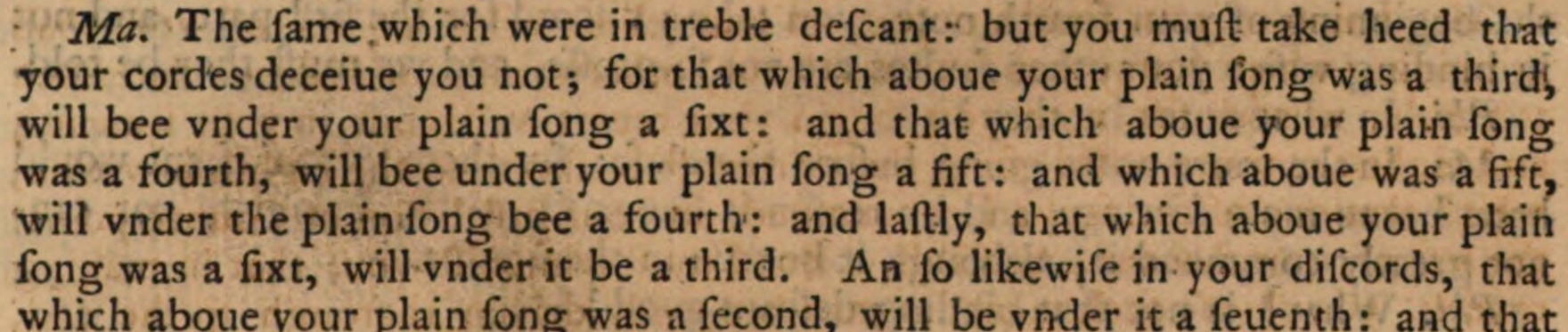
A caueat for the ſight of cords vnder the plainſong

Phi. But in deſcanting I was taught to reckon my cords from the plain ſong or ground.

Ma. That is true: but in baſe deſcant the baſe is the ground, although wee are bound to ſee it vpon the plain ſong: for your plain ſong is as it were your theme, and your deſcant (either baſe or treble) as it were your declamation: and either you may reckon your cordes from your baſe vpwardes, or from the plain ſong downwarde, which you liſt. For as it is twenty miles by account from London to Ware, ſo is it twentie from Ware to London.

Phi. I pray you ſet me an example of baſe deſcant.

Ma. Heere is one.



Phi. I thinke it ſhall be no hard matter for me to imitate this.

Ma. Set downe your way, and then I will tell you how well you haue done it.

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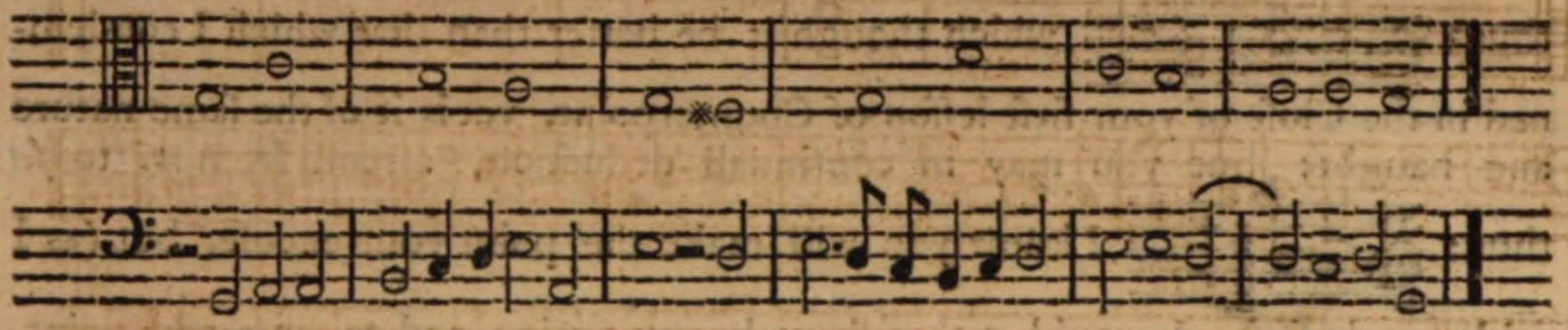
Phi. Here it is, and I thinke it ſhall neede but little correction.



Ma. Conceite of their owne ſufficiencie hath ouerthrowne many, who otherwiſe woulde haue proued excellent. Therefore in any caſe, neuer thinke ſo well of your ſelfe, but let other men prayſe you, if you be praiſeworthie: then may you juſtly take it to yourſelfe, ſo it be done with moderation and without arrogancie.

Phi. I will: but wherein doe you condemne my way?

Ma. In thoſe things wherein I did not thinke you ſhould haue erred. For in the beginning of your fourth note, you take a diſcord for the firſt part, and not in binding wiſe: your other faultes are not ſo groſſe, and yet muſt they be told.

A diſcord taken for the firſt part of a note not in binding wiſe condemned.

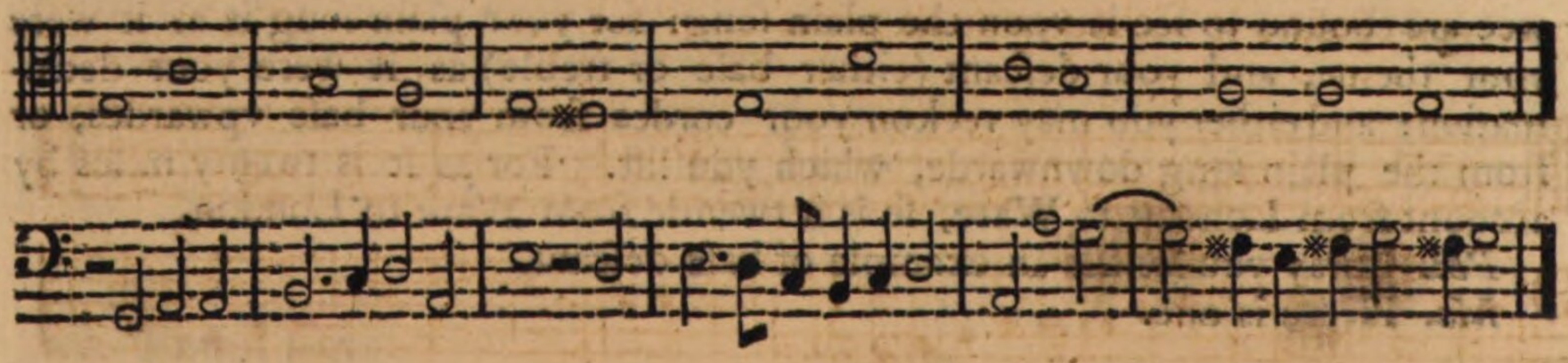
Phi. In what notes be they?

Ma. In the foure notes going before the cloſe: for there your deſcant would haue beene more ſtirring: and by reaſon it hangs ſo much, I do not, nor cannot greatly commend it, although it be true in the cordes.

Phi. What? is not that binding deſcant good?

Ma. That kind of binding with concords is not ſo good as thoſe bindings which are mixt with diſcordes: but here is your owne way with a little alteration much better.

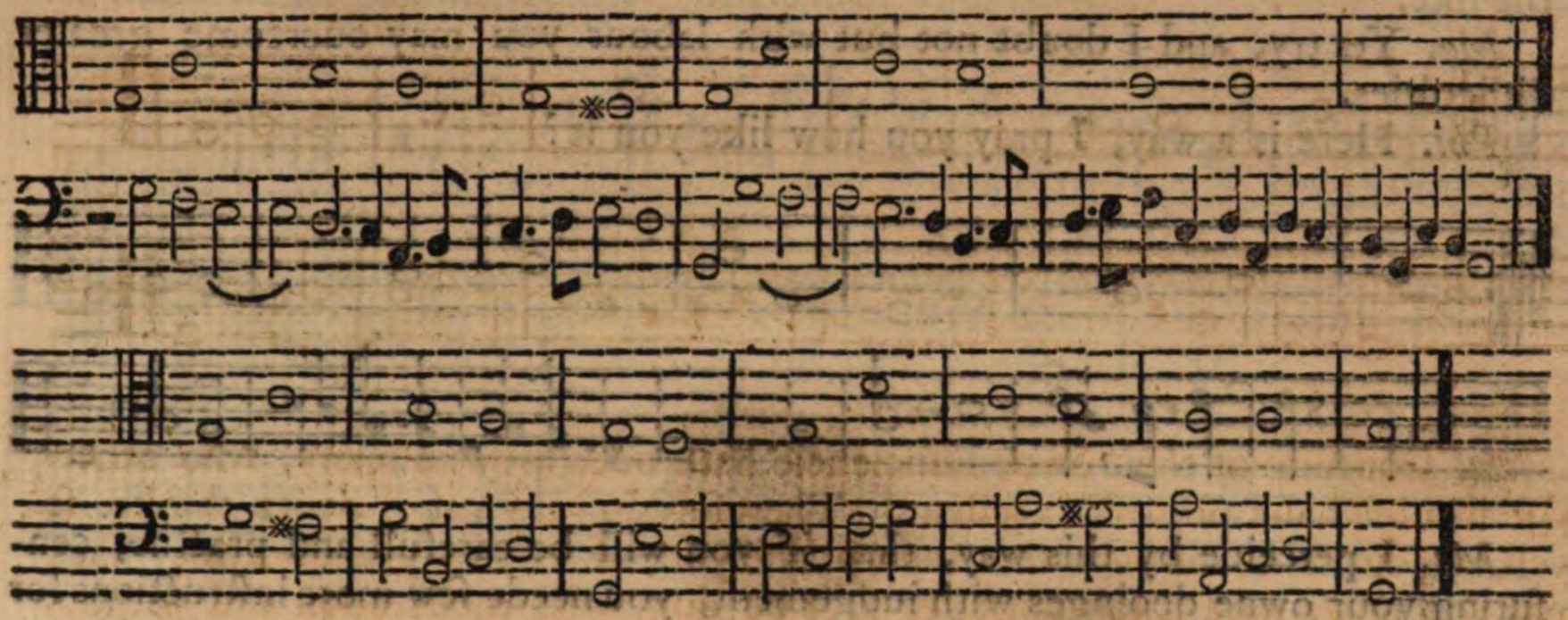
Binding with concords not ſo good as that with diſcords.



Phi. This is the courſe of the world, that where wee thinke our ſelues ſureſt, there are we furtheſt off from our purpoſe. And I thought verely, that if there could haue been anie fault found in my way, it ſhould haue been ſo ſmall, that it ſhould not haue been worth the ſpeaking of. But when wee haue a little, we ſtraight imagine that we haue all, when God knowes the leaſt part of that which we know not, is more than all we know. Therefore I pray you ſet me another example; that conſidering it with your other, I may more cleerly perceiue the artificiall compoſition of them both.

Ma.

Ma. Here be two, chooſe which of them you thinke beſt, and imitate it.



Phi. It is not for me to iudge or cenſure your workes, for I was ſo farre daſhed in my laſt way (which I thought ſo exceeding good) that I dare neuer credit mine owne iudgement heereafter. But yet I pray you why haue you left out the ſharpe cliffe before your ſixt note in the plain ſong of your ſecond way.

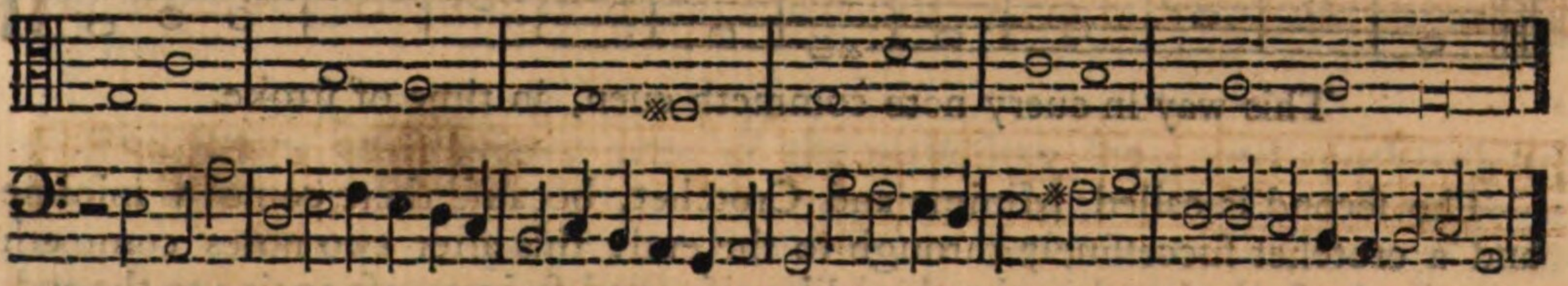
Ma. Although the deſcant be true (if the ſharpe cliffe were there) yea and paſſable with manie, yet let your eare be iudge, how farre different the ayre of the deſcant (the plain ſong being flat) is from it ſelfe, when the plain ſong is ſharp. And therefore, becauſe I thought it better flat than ſharpe, I haue ſet it flat. But if any man like the other way better, let him vſe his diſcretion.

The eare the moſt iuſt Iudge of all muſicke.

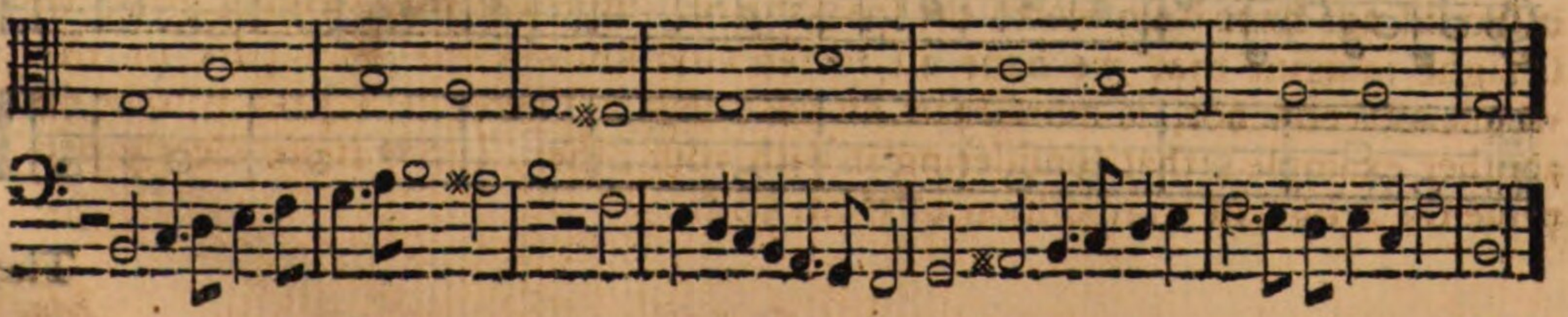
Phi. It is not for me to diſallow your opinion: but what reſts for me to do next?

Ma. By working we become workemen: therefore once againe ſet down a way of this kinde of deſcant.

Phi. That was my intended purpoſe before, and therefore here is one, and I pray you cenſure it without anie flatterie.



Ma. This is verie well, and now I ſee you begin to conceiue the nature of baſe deſcant: wherefore here is yet another way, of which kinde I would haue you make one.

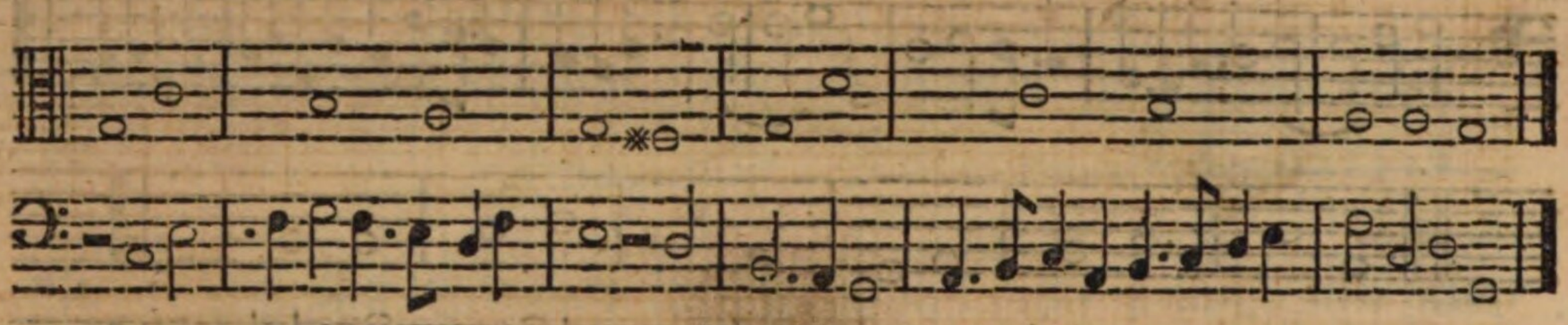


Phi,

Phi. This is a point reuerted, and (to be plaine) I deſpaire for euer doing the like.

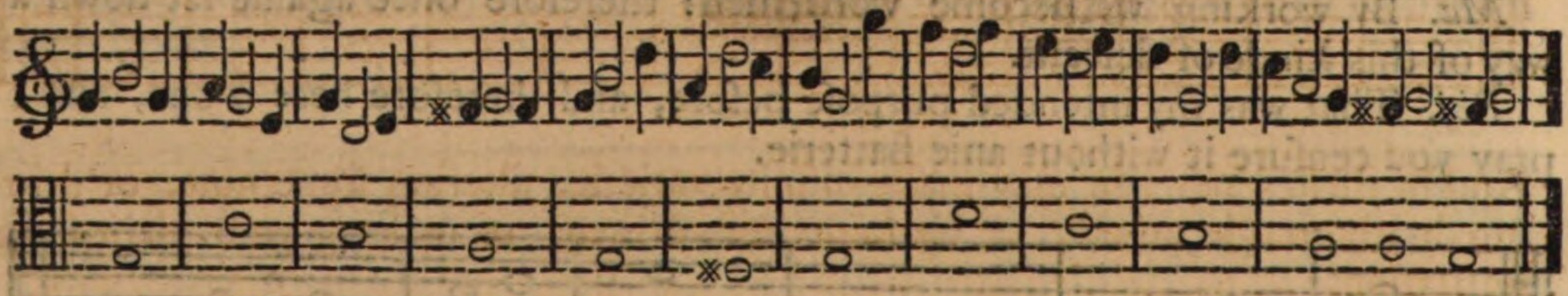
Ma. Yet try, and I doubt not but with labour you may ouercome greater difficulties.

Phi. Here is a way, I pray you how like you it?



Ma. I perceiue by this way, that if you will be carefull and practiſe, cenſuring your owne dooinges with iudgement, you neede few more inſtructions for theſe waies: therfore my counſell is, that when you haue made any thinge, you peruſe it, and correct it the ſecond and third time before you leaue it. But now ſeeing you knowe the rules of ſinging one part aboue or vnder the plain ſong: it followeth, to ſhewe you how to make more partes. But before wee come to that, I muſt ſhew you thoſe things which of olde were taught before they came to ſing two parts: and it ſhall be enough to ſet you a waie of euery one of them, that you may ſee the manner of making them; for the allowances and deſcanting be the ſame which were before: ſo that hee who can doe that which you haue alreadie done, may eaſily do them all. The firſt is called crotchet, minime, and crotchet, crotchet, minime and crotchet, becauſe the notes were diſpoſed ſo, as you may ſee in this example:

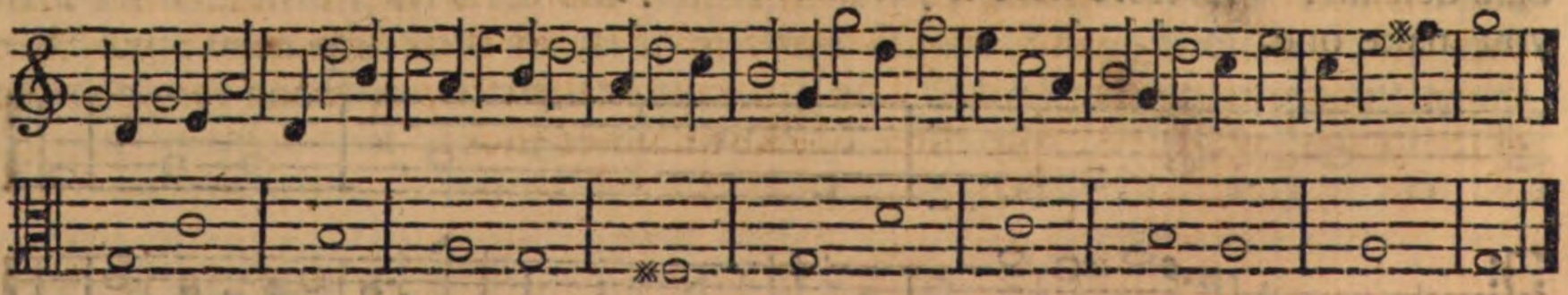
Crotchet, minime and crotchet.



This way in euery note commeth euen, in time of ſtroke.

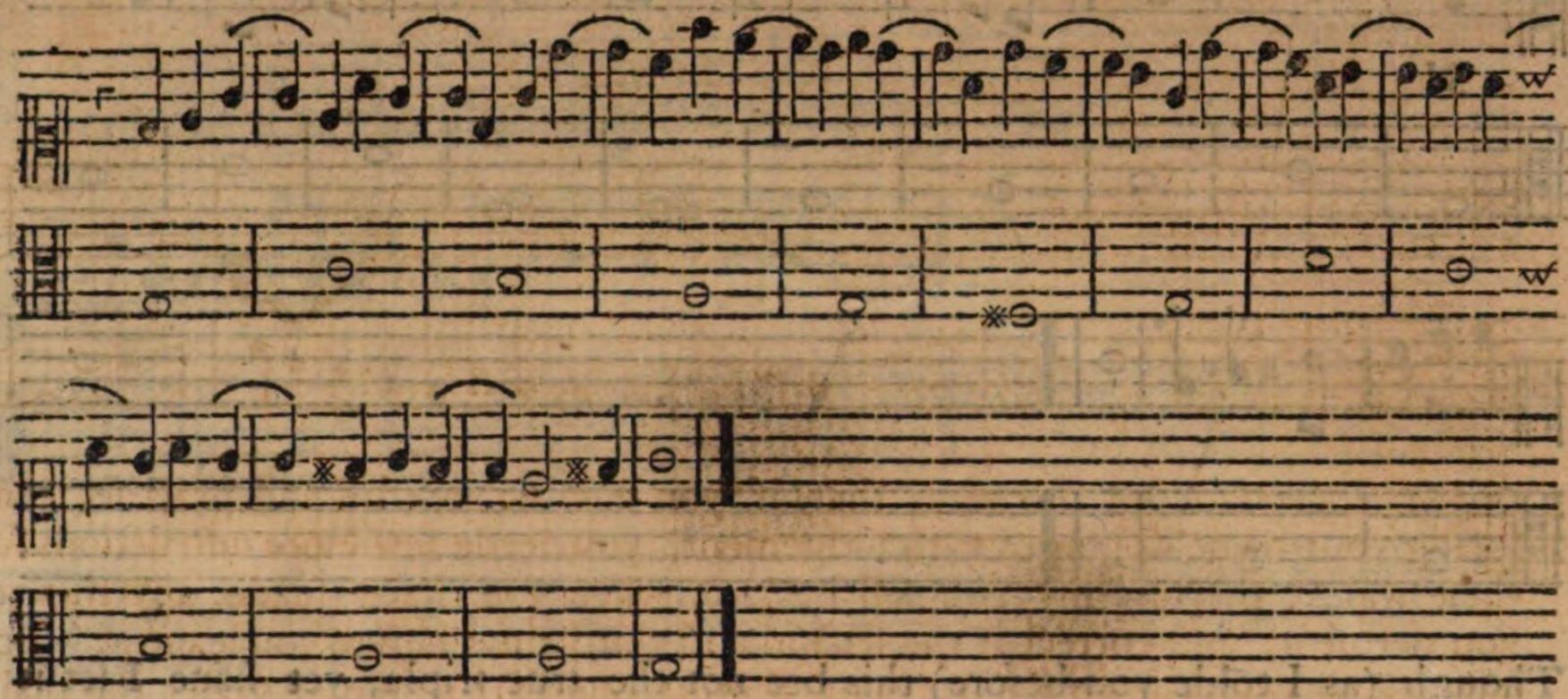
The ſecond is called Minime and Crotchet, becauſe there come a minime and a crotchet ſucceſſiuely through to the end: this after two notes commeth euen in the ſtroke, and in the third likewiſe, and ſo in courſe againe to the end, as here you may ſee.

Minime, crotchet and minime.



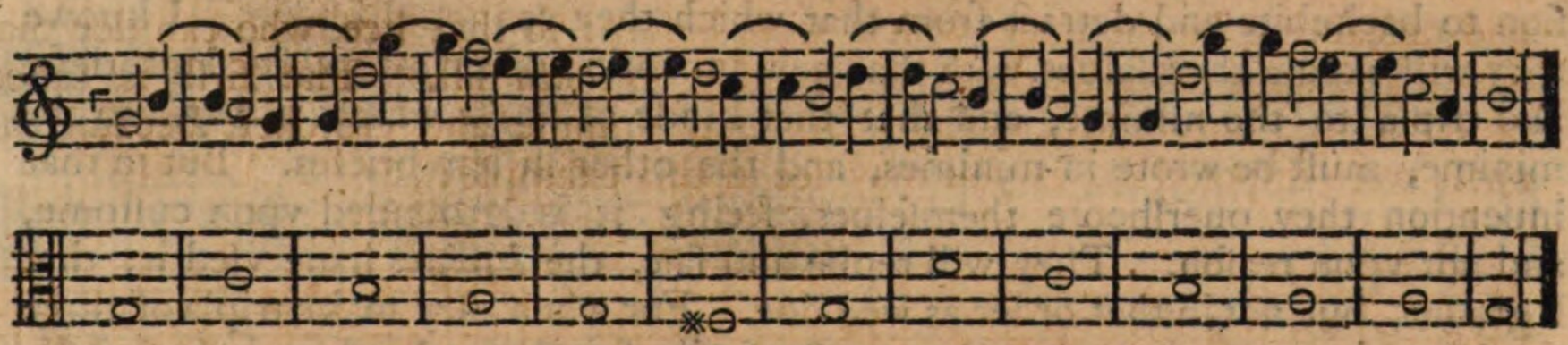
The

The third is a driuing way in two crotchets and a minime, but odded by a reſt, ſo that it neuer commeth euen till the cloſe, thus:



Two crotchets and a minime.

The fourth waie driueth a crotchet reſt throughout a whole leſſon all of minims, ſo that it neuer commeth euen till the end, thus:



Driuing of a crotchet reſt to the end.

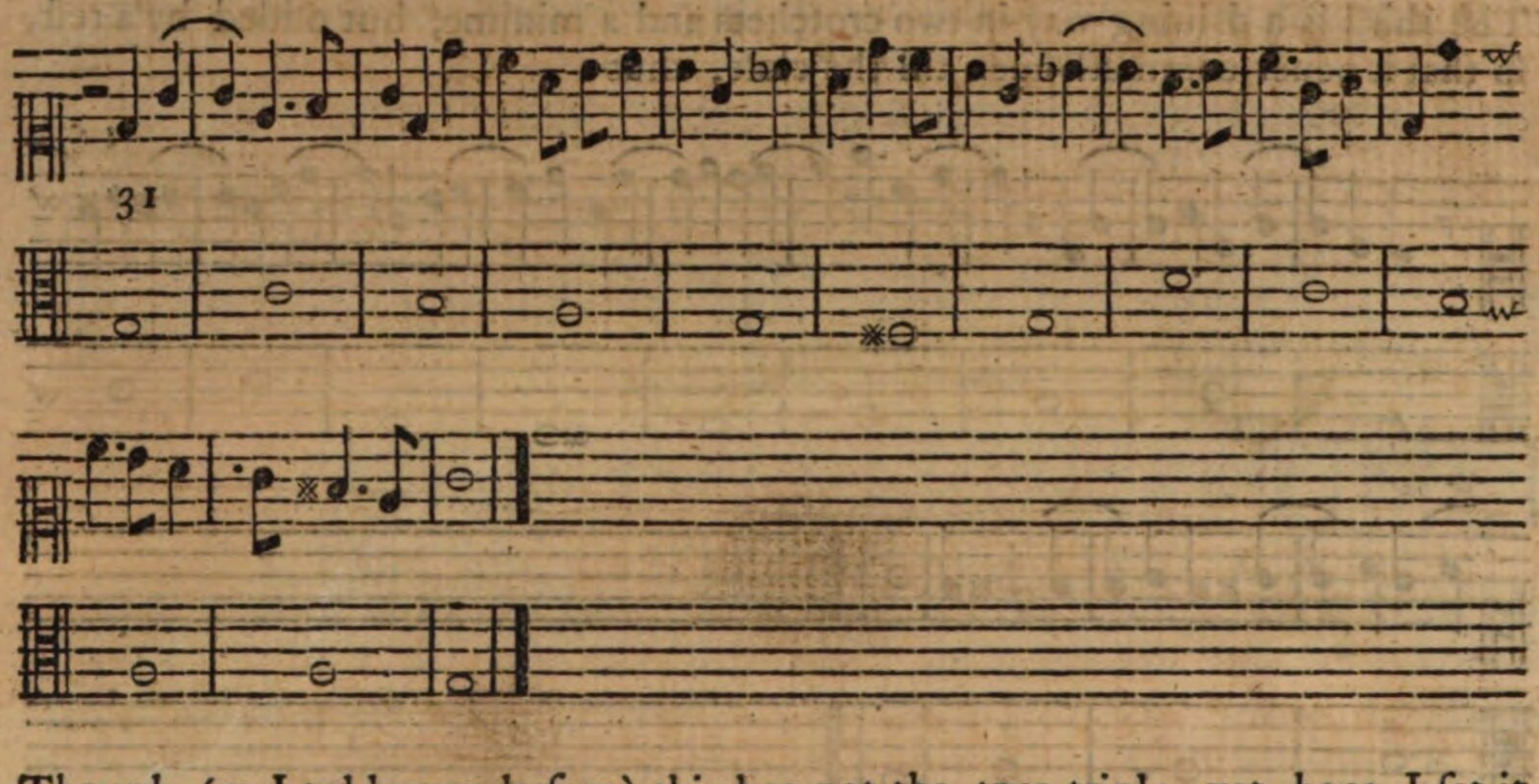
And in theſe waies you may make infinite varietie, altering ſome note, or driuing it thorough others, or by ſome reſt driuen, or making your plain ſong figuration.

Figuration.

Phi. What is Figuration?

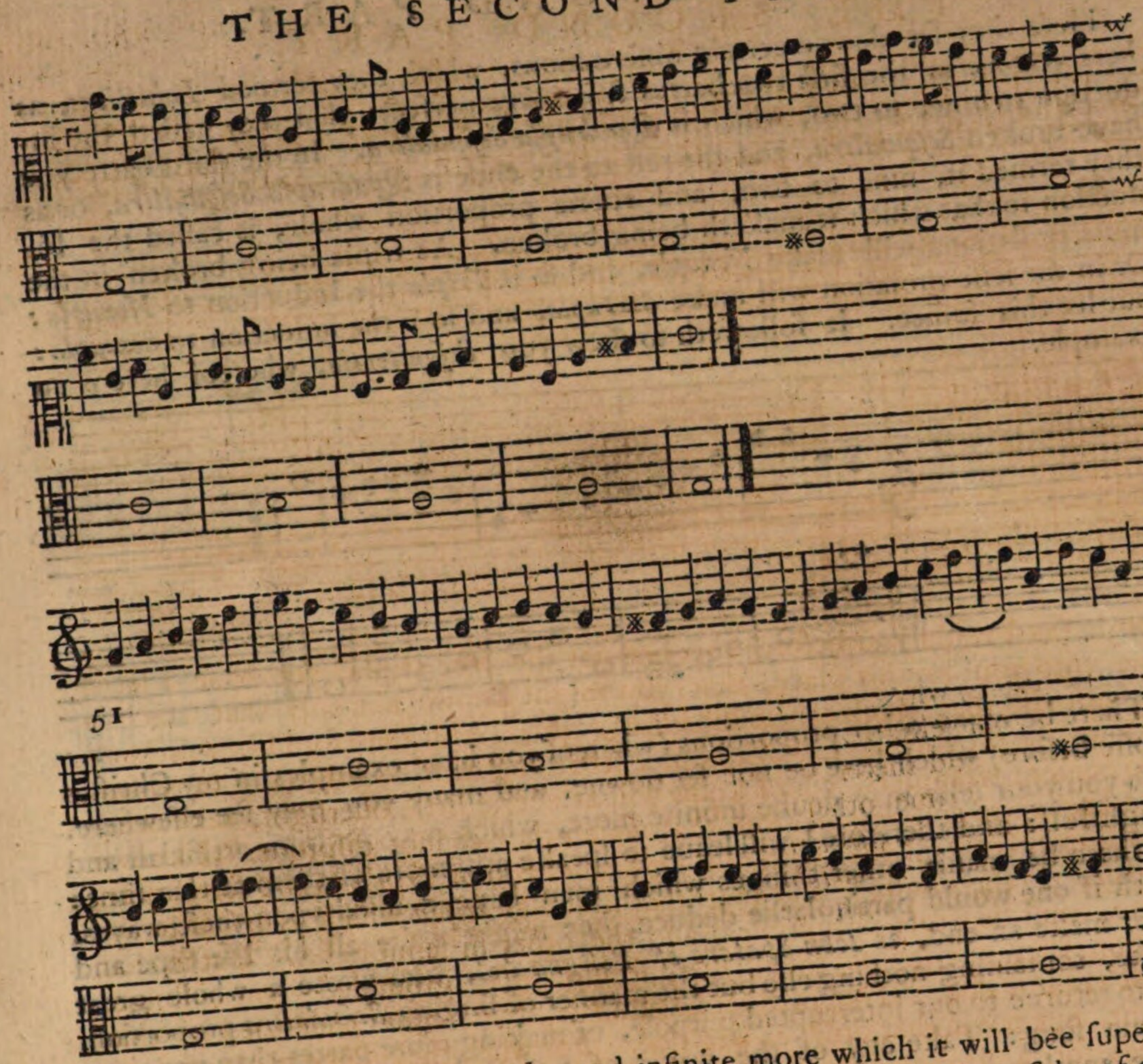
Ma. When you ſing one note of the plain ſong long, and another ſhort, and yet both wrote in one forme. Or making your plain ſong as your deſcant notes, and ſo making vpon it, or then driuing ſome note or reſt through your plain ſong, making it two long, three long, &c. Or three minimes, fiue minimes, or ſo foorth, two minimes and a crotchet, three minimes and a crotchet, fiue minimes and a crotchet, &c. with infinite more, as mens inuentions ſhall beſt like: for, as ſo manie men ſo many mindes, ſo their inuentions will bee diuers, and diuerſly inclined. The fift way is called *Tripla*, when for one note of the plainſong, they make three blacke minimes thus:

Tripla in the minime.

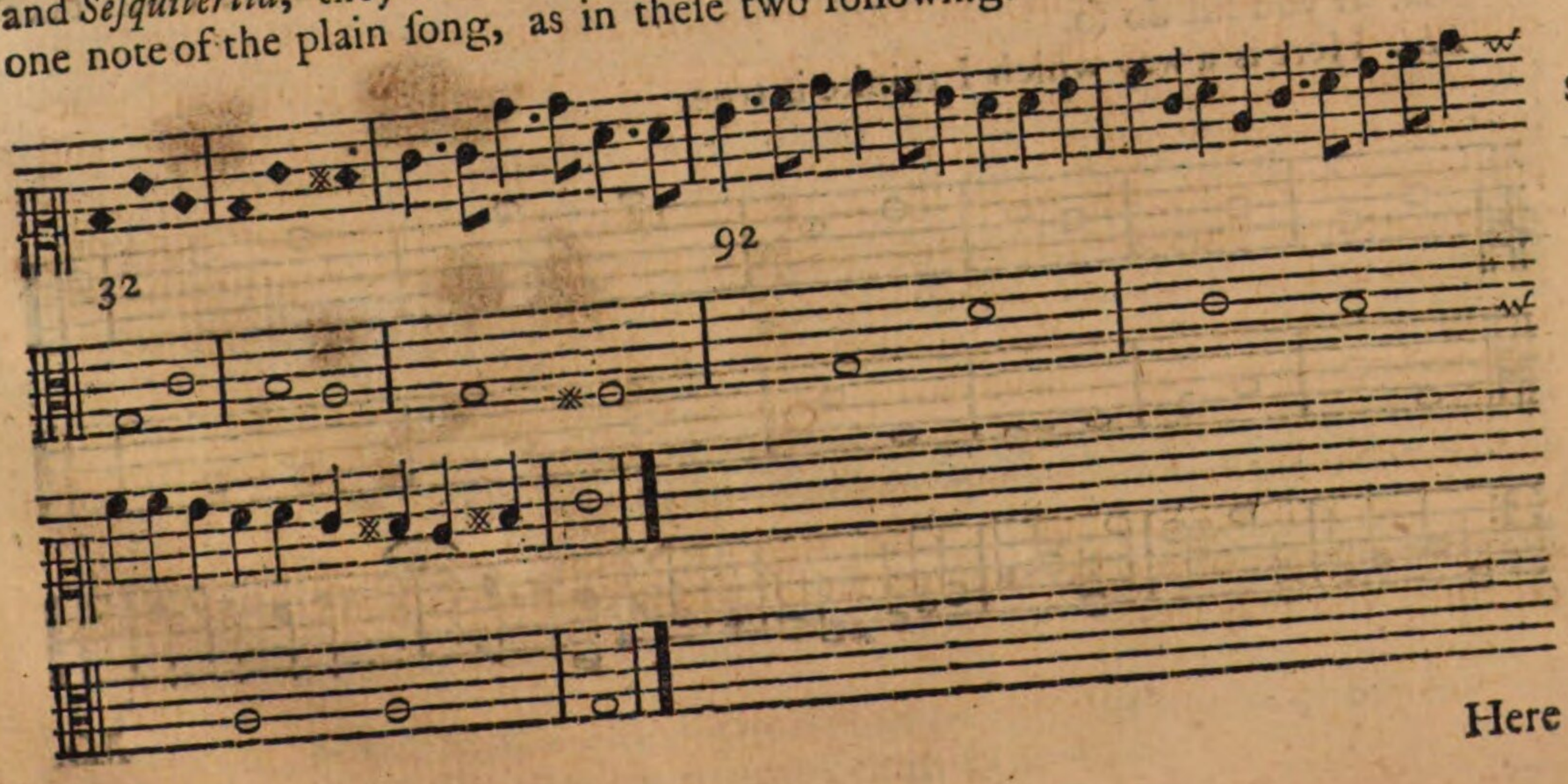


Though (as I tolde you before) this bee not the true tripla, yet haue I ſet it downe vnto you in this place, that you might knowe not only that which is right, but alſo that which others eſteemed right. And therefore likewiſe haue I ſet down the proportions following, not according as it ought to bee in reaſon, but to content wranglers, who I know will at euerie little ouerſight, take occaſion to backebite and detract from that which they cannot diſproue. I knowe they will excuſe themſelues with that new inuention of *Tripla* to the ſemibriefe, and tripla to the minime, and that that kinde of *tripla* which is *tripla* to the minime, muſt be wrote in minimes, and the other in ſemibriefes. But in that inuention they ouerſhoote themſelues, ſeeing it is grounded vpon cuſtome, and not vpon reaſon. They will replie and ſaie, the *Italians* haue vſed it: that I graunt, but not in that order as wee doe. For when they make tripla of three minimes for a ſtroke, they doe moſt vſually ſet theſe numbers before it $\frac{3}{2}$. which is the true marking of *Seſquialtera*, and theſe three minimes are true *Seſquialtera* it ſelfe. But you ſhall neuer finde in any of their workes a minime ſet downe for the time of a blacke ſemibriefe and a crotchet, or three blacke minimes, which all our compoſers both for voyces and inſtruments doe moſt commonlie vſe. It is true that *Zaccone* in the ſecond book and 38. chapter of practiſe of muſicke, doth allow a minime for a ſtroke in the more prolation, and proueth it out of *Paleſtina*, but that is not when the ſong is marked with proportionate numbers, but when all the partes haue the leſſe prolation, and one onely part hath the more, in which caſe the part ſo marked, containeth *Augmentation* as I ſaide before: and ſo is euerie minime of the more prolation worth a ſemibriefe of the leſſe. But let euerie one vſe his diſcretion; it is enough for mee to let you ſee that I haue ſayde nothing without reaſon, and that it hath beene no ſmall toyle for mee to ſeeke out the authorities of ſo manie famous and excellent men, for the confirmation of that, which ſome will thinke ſcarce worth the making mention of. *Quadrupla* and *Quintupla*, they denominated after the number of blacke minimes ſet for a note of the plain ſong, as in theſe examples you may ſee.

In the firſt part.



And ſo foorth *Sextupla*, *Septupla*, and infinite more which it will bee ſuperfluous to ſette downe in this place. But if you thinke you would conſider of them alſo, you may finde them in my Chriſtes Croſſe ſet downe before: *Seſquialtera* and *Seſquitertia*, they denominated after the number of blacke ſemibriefs ſet for one note of the plain ſong, as in theſe two following.



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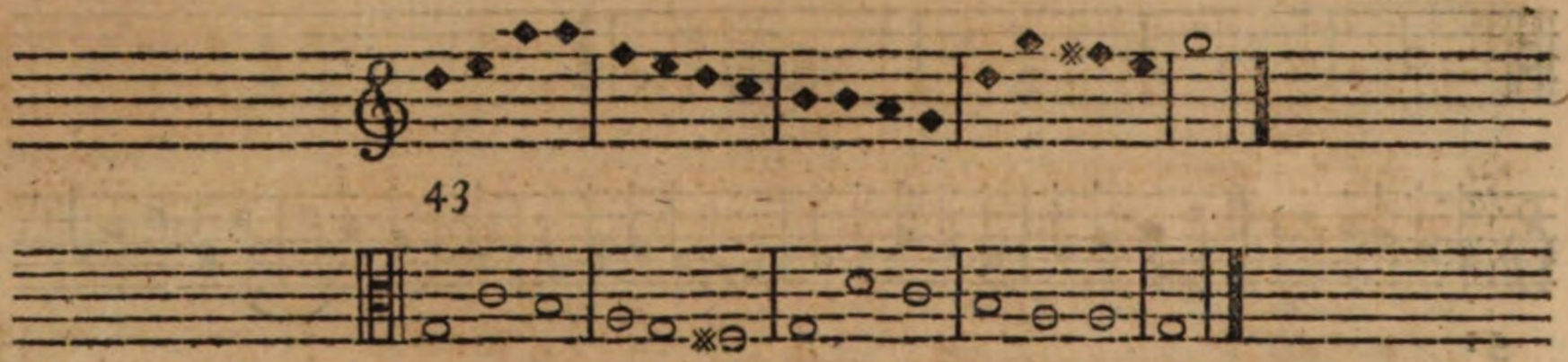
Here they ſet downe certain obſeruations, which they termed *Inductions*, as here you ſee in the firſt two barres *Seſquialtra* perfect: that they called the induction to nine, to two, which is *Quadrupla Seſquialtra.* In the third barre you haue broken *Seſquialtra*, and the reſt to the ende is *Quadrupla Seſquialtra*, or as they termed it, nine to two, and euerie proportion whole, is called the Induction to that which it maketh being broken. As tripla being broken in the more prolation, will make *Nonupla*, and ſo is *Tripla* the Induction to *Nonupla:* Or in the leſſe prolation will make *Sextupla*, and ſo is the induction to *Sextupla:* but let this ſuffice. It followeth to ſhew you *Seſquitertia*, whereof here is an example.

Inductions & what they be.

Seſquitertia.



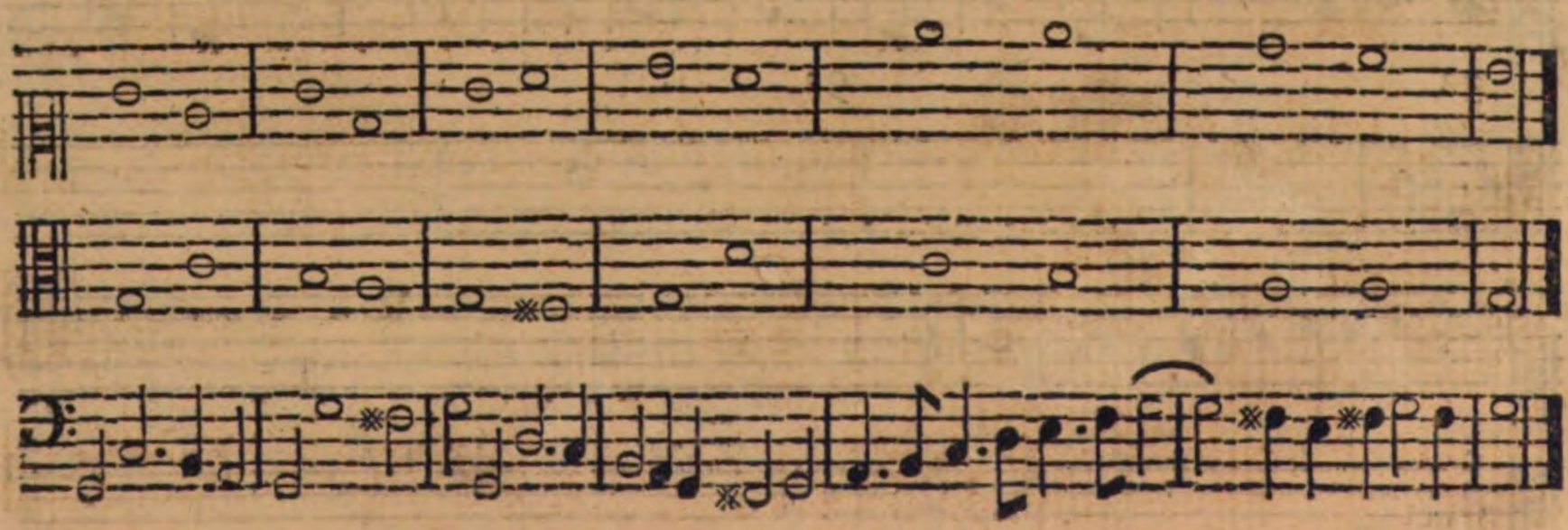
There be many other proportions (whereof you haue examples in my Chriſtes Croſſe before) which here be not ſet downe, and many you may ſee elſewhere. Alſo you your ſelfe may deuiſe infinite more, which may be both artificiall and delightfull: and therefore I will leaue to ſpeake any more of them at this time: for there be manie other thinges which men haue deuiſed vpon theſe wayes, which if one would particularlie deduce, hee might write all his life time and neuer make an end, as *Iohn Spataro of Bologna* did, who wrote a whole great booke, containing nothing elſe but the manner of ſinging *Seſquialtra* proportion. But to returne to our interrupted purpoſe, of making more partes than one vpon a plain ſong: Take any of the wayes of baſe deſcant which you made, and make another part, which may ſerue for a trebble to it aboue the plain ſong, being true to both.

Two parts vpon a plain ſong.

Phi. Yours be better and more formall than mine, and therefore I will take one of yours.

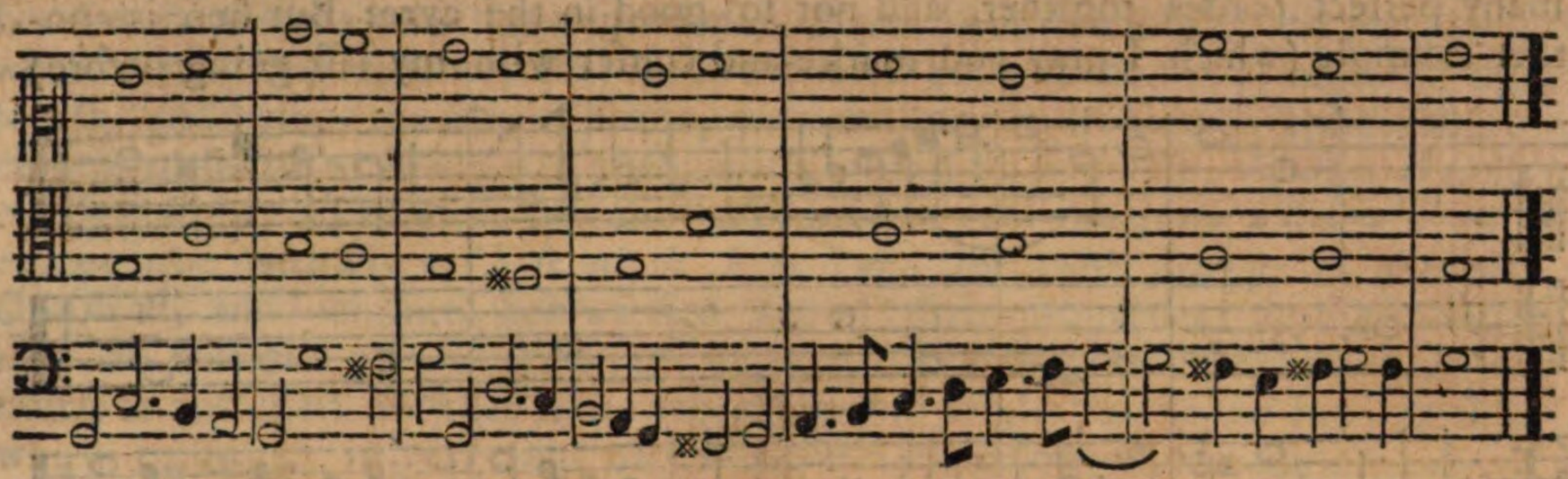
Ma. If you liſt do ſo.

Phi. Here is a way which I thinke is true.

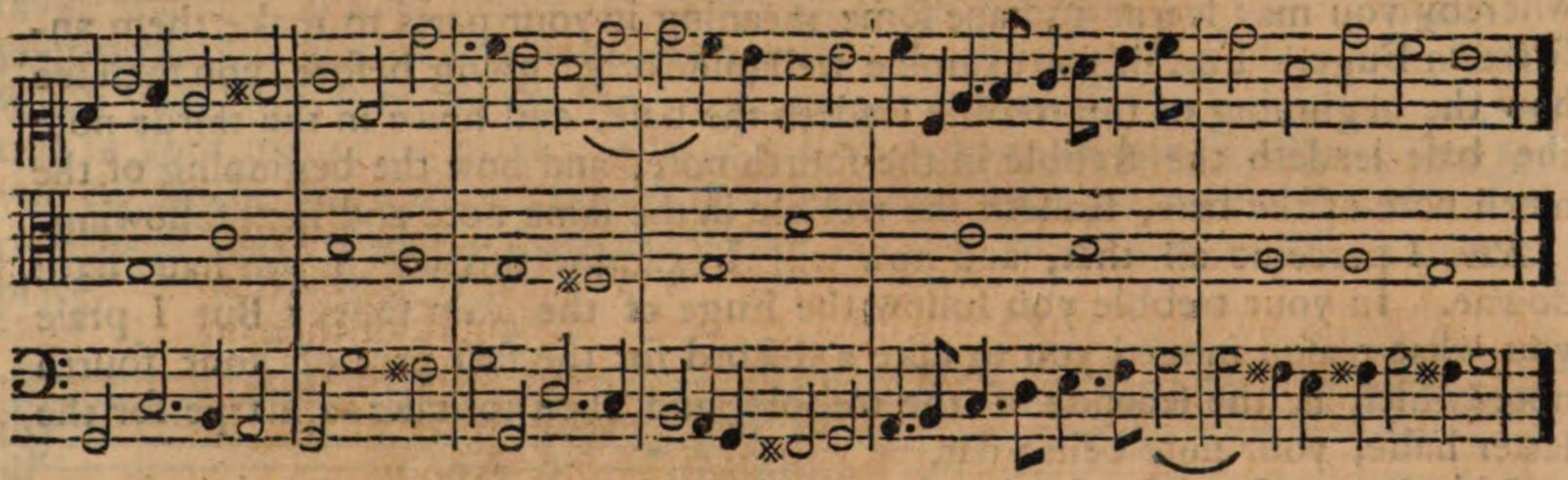


Ma.

Ma. This is much, and ſo much as one ſhall hardly finde anie other way to bee ſung in this manner vpon this ground: for I can ſee but one other waie beſides that, which is this;



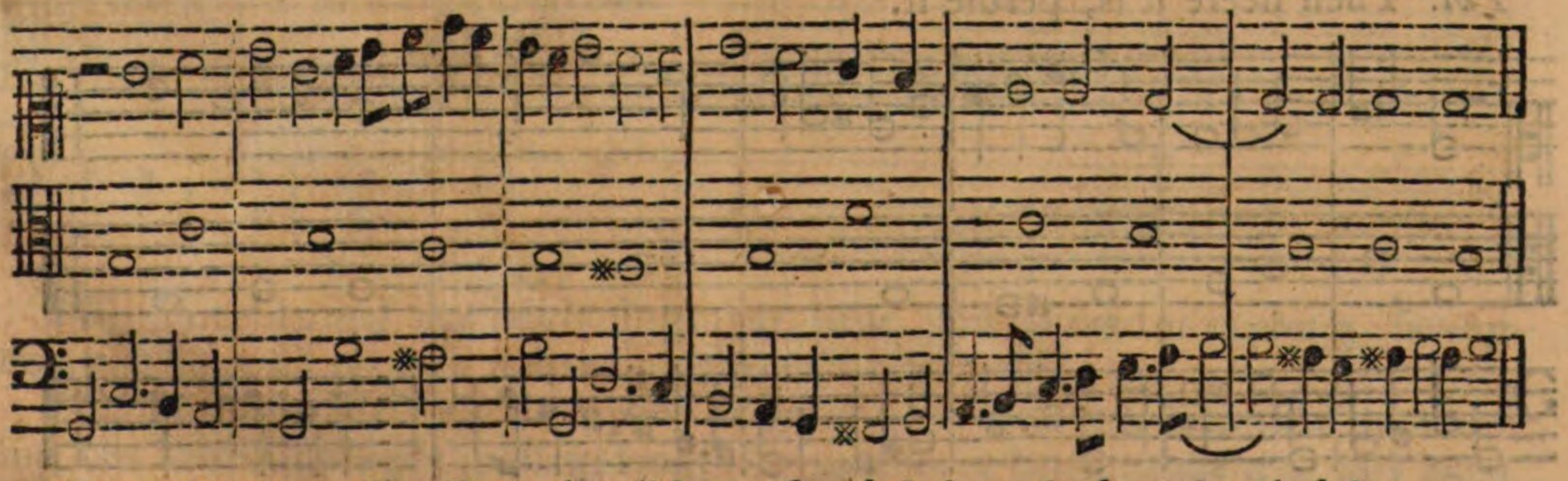
but I did not meane that you ſhould haue made your trebble in counterpoint, but in deſcant manner, as your baſe deſcant was, thus:



Phi. I did not conceiue your meaning, till now that you haue explained it by an example: and therefore I will ſee what I can doe to counterfait it, although in my opinion it be hard to make.

Ma. It is no hard matter: for you are not tied when your baſe ſingeth a ſemibriefe or any other note to ſing one of the ſame length; but you may breake your notes at your pleaſure and ſing what you liſt, ſo it be in true cordes to the other two parts; but eſpecially fiftes and thirdes iutermingled with ſixes, which of all other bee the ſweeteſt and moſt fit for three partes. For in foure or fiue parts you muſt haue more ſcope, becauſe there be more parts to be ſupplied. And therefore the eight muſt of force be the oftener vſed.

Phi. Well then here is a way, correct it, and ſhew me the faults I pray you.

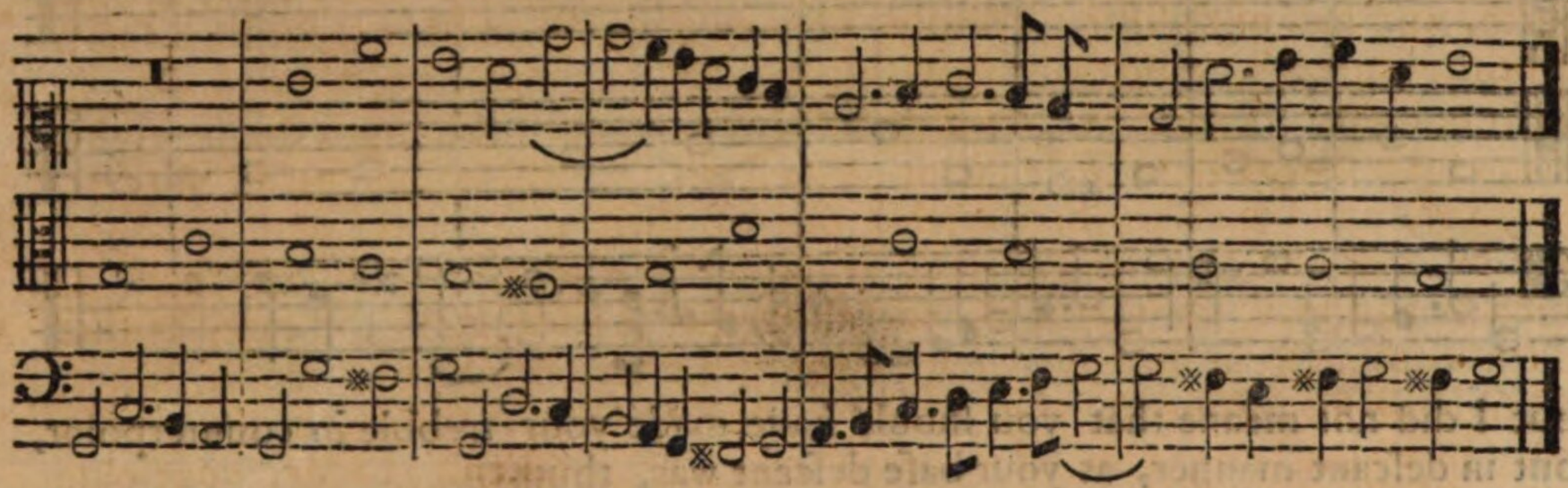


Ma. This is well. But why did you ſtand ſo long before the cloſe?

Phi. Becauſe I ſawe none other way to come to it.

Hanging in the cloſe condemned. Many perfect cords togither condemned.

Ma. Yes there is ſhift enough: but why did you ſtand ſtill with your laſt note alſo? Seeing there was no neceſſitie in that. For it had beene much better to haue come down and cloſed in the third, for that it is tedious to cloſe with ſo many perfect cordes togither, and not ſo good in the ayre: But here is another example (which I pray you marke and confer with my laſt going before)



whereby you may learne to haue ſome meaning in your parts to make them anſwere in Fuge. For, if you examine well mine other going before, you ſhall ſee how the beginning of the trebble leadeth the baſe, and howe in the thirde note the baſe leadeth the trebble in the fourth note, and how the beginning of the ninth note of the baſe, leadeth the trebble in the ſame note and next following.

Phi. I perceiue all that, and now will I examine this which you haue ſette downe. In your trebble you follow the Fuge of the plain ſong. But I praie you what reaſon moued you to take a diſcord for the firſt part of your fourth note (which is the ſeconde of the trebble) and then to take a ſharpe for the latter halfe, your note being flat.

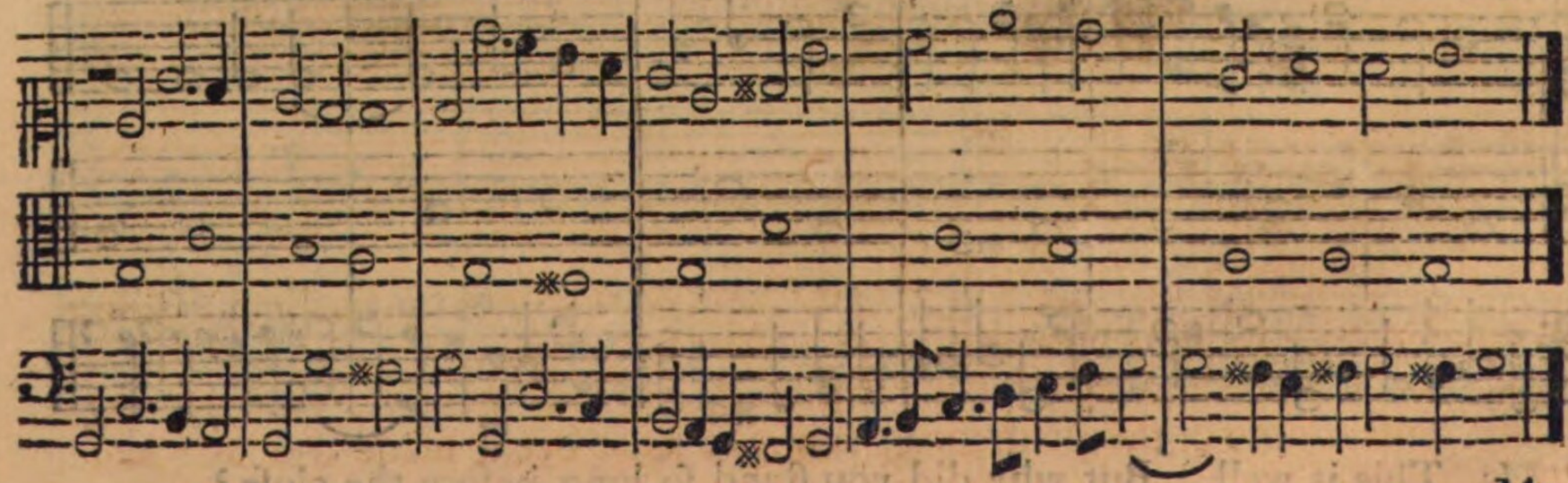
In what manner a ſharpe or a flat is allowable in the fift.

Ma. As for the diſcord it is taken in binding manner, and as for the ſharpe in the baſe for the flat in the treble, the baſe being a *Cadence*, the nature thereof requireth a ſharpe, and yet let your eares (or whoſoeuer elſe) be iudge, ſing it and you will like the ſharpe much better than the flat in my opinion. Yet this you muſt marke by the waie, that though this bee good in halfe a note as here you ſee, yet is it intolerable in whole ſemibriefes.

Phi. This obſeruation is neceſſarie to be knowne: but as for the reſt of your leſſon, I ſee how one part leadeth after another: therefore I will ſet downe a way, which I pray you cenſure.

Ma. I doe not vſe when I finde any faultes in your leſſons to leaue them vntold, and therefore that proteſtation is needleſſe.

Phi. Then heere it is, peruſe it.



Ma.

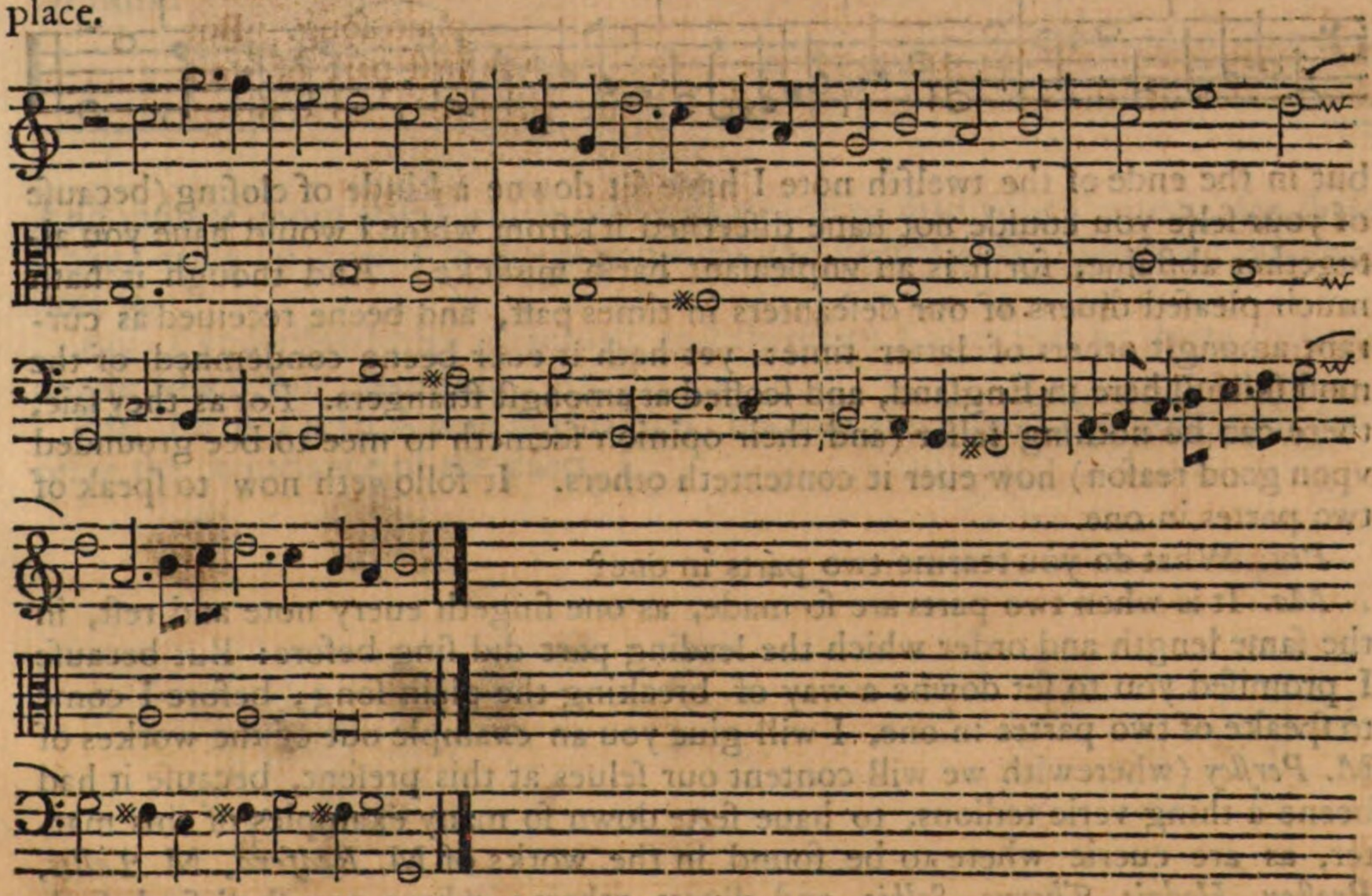
Ma. In this leſſon, in the verie beginning, I greatly miſlike that ryſing from the fourth to the fift, betweene the plaine ſong and the trebble: although they be both true to the baſe, yet you muſt haue a regard that the partes be formall betwixt themſelues as well as to the baſe. Next, your ſtanding in one place two whole ſemibriefes together, that is, in the latter ende of the thirde note, all the fourth, and half of the fift. Thirdly, your cauſing the trebble to ſtrike a ſharp eighth to the baſe, which is a fault much offending the eare, though not ſo much in ſight. Therefore hereafter take heed of euer touching a ſharpe eight, except it be naturally in *E la mi* or *B fa b mi*, (for theſe ſharpes in *F fa vt*, *C ſol fa vt*, and ſuch like, bee wreſted out of their properties: and although they be true and may be ſuffered, yet would I wiſh you to ſhunne them as much as you may, for that it is not altogether ſo pleaſing in the eare, as that which commeth in his owne nature) or at a cloſe betwixt two middle partes, and ſildome ſo. Fourthly your going from *F fa vt* to *B fa b mi*, in the eighth note: in which fault, you haue beene now thriſe taken. Laſtly, your olde fault, ſtanding ſo long before the cloſe: all theſe be groſſe faults: but here is your owne way altered in thoſe places which I told you did miſlike mee, and which you your ſelfe might haue made much better, if you had beene attentiue to your matter in hand. But ſuch is the nature of you ſchollers, that ſo you do much, you care not how it be done; though it be better to make one point well, than twentie naughtie ones, needing correction almoſt in euerie place.

Going vp from the fourth to the fift both parts aſcending condemned.

Long ſtanding in a place condemned.

A ſharpe eight diſallowed.

Going from F fa vt ſharp to B fa b mi ſharpe diſallowed.



Phi. You blamed my beginning, yet haue you altered it nothing, ſauing that you haue ſet it eight notes higher than it was before.

Ma. I haue indeede reſerued your beginning, to lette you ſee, that by altering but halfe a note in the plain ſong, it might haue beene made true as I haue ſette it downe.

Phi.

Better to break the plain ſong than diſſolue a point.

Phi. What? may you alter the plain ſong ſo at your pleaſure?

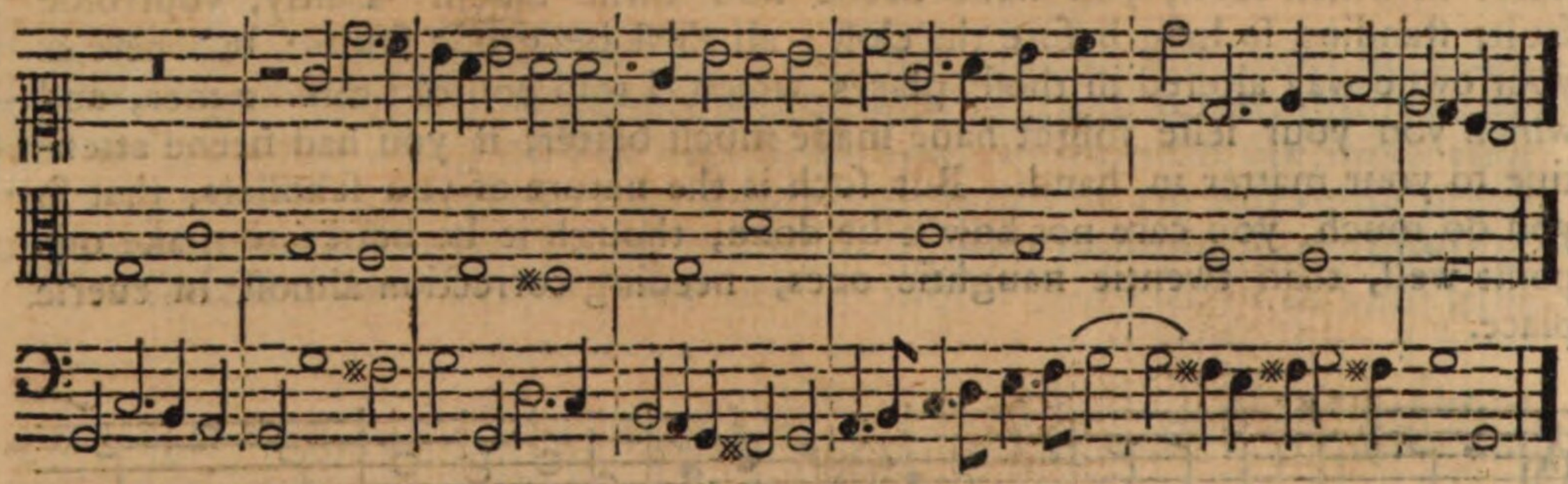
Ma. You may breake the plain ſong at your pleaſure (as you ſhall knowe heereafter) but in this place I altered that note, becauſe I would not diſſolue your point which was good with the baſe.

Phi. But vpon what conſiderations, and in what order may you break the plain ſong?

Ma. It would bee out of purpoſe to diſpute that matter in this place: but you ſhall know it afterward at full, when I ſhall ſet you downe a rule of breaking any plain ſong whatſoeuer.

Phi. I will then ceaſe at this time to be more inquiſitiue thereof: but I will ſee if I can make another way which may content you, ſeeing my laſt prooued ſo bad: but now that I ſee it, I thinke it vnpoſſible to finde another way vpon this baſe, anſwering in the Fuge.

Ma. No? Here is one, wherein you haue the point reuerted:



Meeting of the flat and ſharp eight condemned.

but in the ende of the twelfth note I haue ſet downe a kinde of cloſing (becauſe of your ſelfe you coulde not haue diſcerned it) from which I would haue you altogether abſtaine, for it is an vnpleaſant harſh muſicke. And though it hath much pleaſed diuers of our deſcanters in times paſt, and beene receiued as currant amongſt others of latter time: yet hath it euer beene condemned of the moſt ſkilfull here in England, and ſcoffed at amongſt ſtrangers. For as they ſaie, there can be nothing falſer (and their opinion ſeemeth to mee to bee grounded vpon good reaſon) how euer it contenteth others. It followeth now to ſpeak of two partes in one.

Phi. What do you tearme two parts in one?

Definition of two parts in one.

Ma. It is when two parts are ſo made, as one ſingeth euery note and reſt, in the ſame length and order which the leading part did ſing before: But becauſe I promiſed you to ſet downe a way of breaking the plain ſong; before I come to ſpeake of two partes in one, I will giue you an example out of the workes of M. *Perſley* (wherewith we will content our ſelues at this preſent, becauſe it had beene a thing verie tedious, to haue ſette down ſo many examples of this matter, as are euerie where to be found in the works of M. *Redford*, M. *Tallis*, *Preſton*, *Hodgis*, *Thorne*, *Selbie*, and diuers others; where you ſhall find ſuch varietie of breaking of plain ſongs, as one not verie well ſkilled in muſicke, ſhould ſcarce diſcerne any plain ſong at all) whereby you may learn to break any plain ſong whatſoeuer.

Phi. What generall rules haue you for that?

Ma.

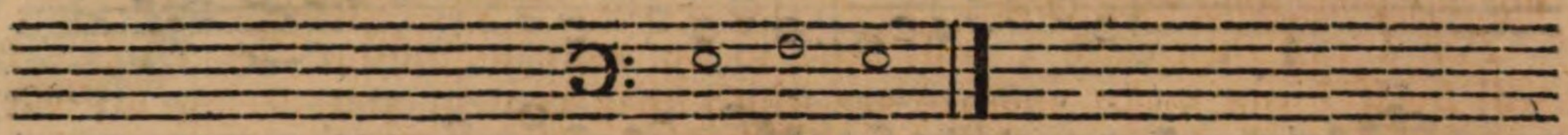
Ma. One rule, which is, euer to keepe the ſubſtance of the note of the plain ſong.

Phi. What do you call keeping the ſubſtance of a note?

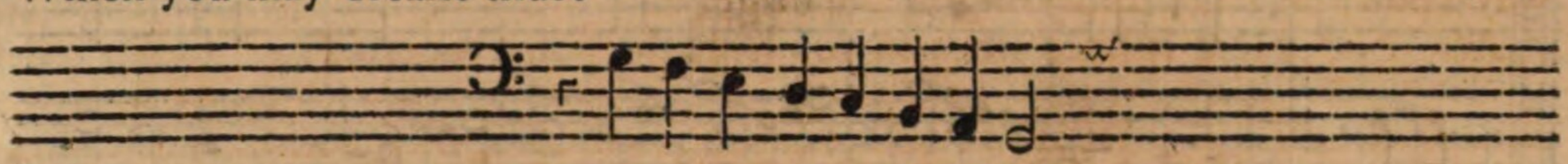
Ma. When in breaking it, you ſing either your firſt or laſt note in the ſame key wherein it ſtandeth, or in his eight.

Phi. I pray you explaine that by an example.

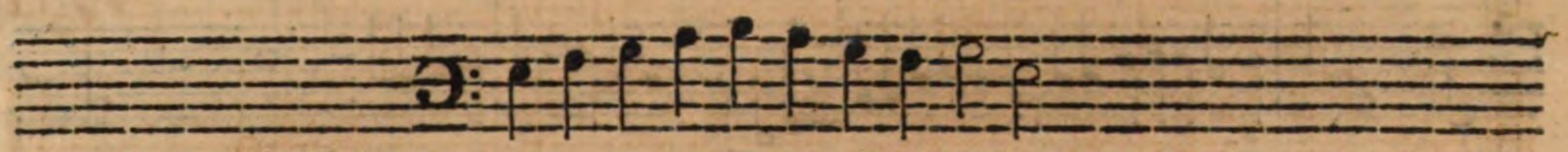
Ma. Here be three plain ſong notes,



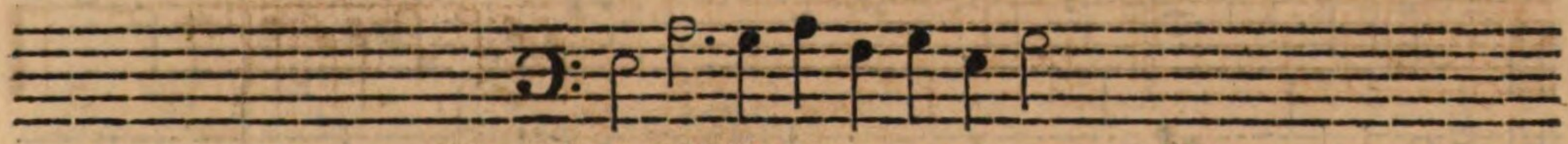
Which you may breake thus:



Thus:



Or thus:

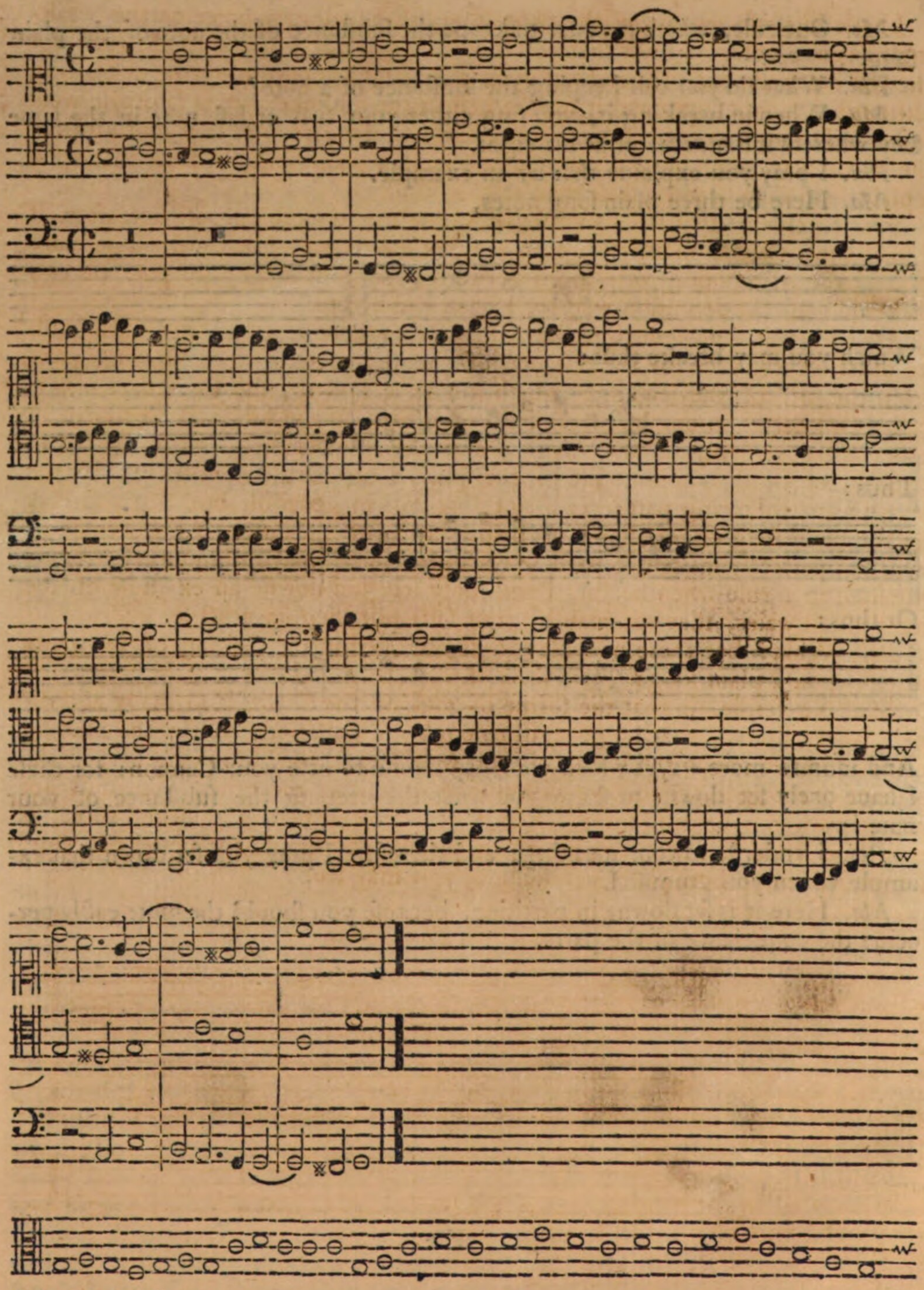


And infinite more wayes which you may deuiſe to fitte your Cannon: for theſe I haue onely ſet downe to ſhewe you what the keeping the ſubſtance of your note is.

Phi. I vnderſtand your meaning: and therefore I pray you ſet down that example which you promiſed.

Ma. Here it is ſet downe in partition, becauſe you ſhould the more eaſily perceiue the conueiance of the parts.

The plain ſong of the Hymne Saluator mundi, broken in diuiſion, and brought in a Canon of three parts in one, by Oſbert Perſly.



Saluator mundi domine.

I haue likewiſe ſet downe the plain ſong, that you may perceiue the breaking of euerie note, and not that you ſhould ſing it for a part with the reſt: for the reſt are made out of it and not vpon it. And as concerning the deſcanting although I cannot commend it for the beſt in the muſicke, yet is it prayſe worthie: and though in ſome places it bee harſh to the eare, yet is it more tolerable in this way, then in two parts in one vpon a plain ſong, becauſe that vpon a plain ſong there is more ſhift then in this kinde.

Great maſteries vpon a plainſong not the ſweeteſt muſicke.

Phi. I perceiue that this example will ſerue me to more purpoſe hereafter, if I ſhall come to trie maiſteries, then at this time to learne deſcant. Therefore I will paſſe it, and pray you to go forward with your begun purpoſe of two partes in one, the definition whereof I haue had before.

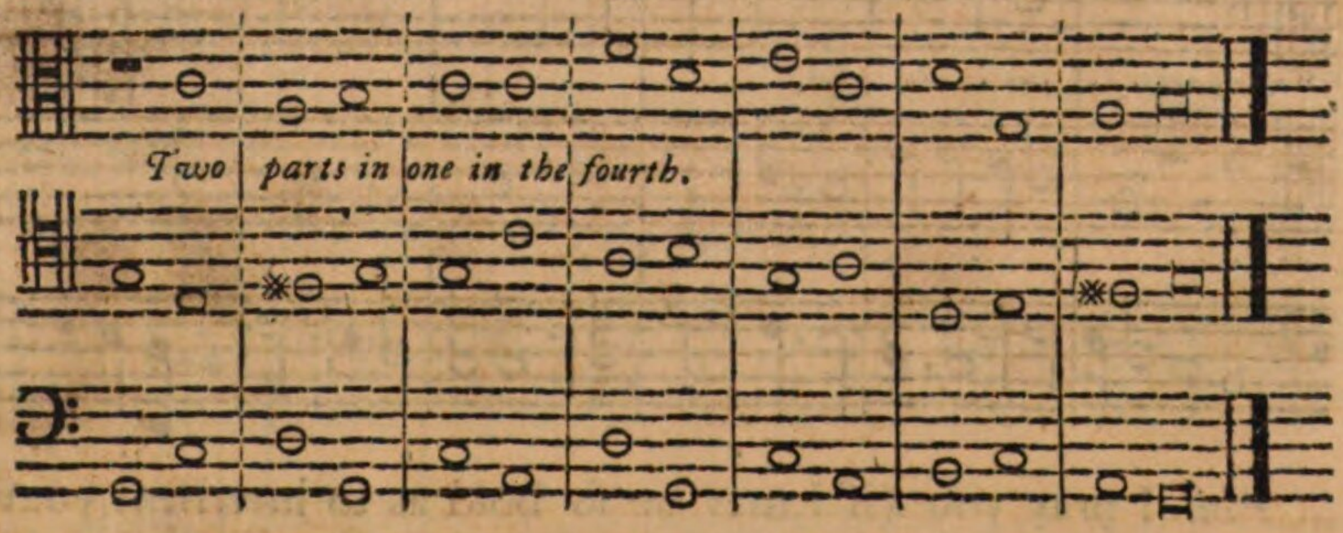
Ma. Then it followeth to declare the kindes thereof, which wee diſtinguiſh no other wayes, then by the diſtance of the firſt note of the following part, from the firſt of the leading: which if it be a Fourth, the ſong or *Canon* is called two partes in one in the fourth; if a Fift, in the fift, and ſo foorth in other diſtances. But if the *Canon* bee in the eight of theſe, as in the tenth, twelfth, or ſo, then commonlie is the plain ſong in the middle betwixt the leading and following part: yet is not that rule ſo generall, but that you may ſet the plain ſong either aboue or below at your pleaſure. And becauſe he who can perfectly make two parts vpon a plain ſong, may the more eaſier binde himſelfe to a rule when he liſt, I will only ſet you downe an example of the moſt vſuall waies, that you may by your ſelfe put them in practiſe.

Phi. What? bee there no rules to be obſerued in the making of two parts in one vpon a plain ſong?

Ma. No verilie, in that the forme of making the *Canons* is ſo many and diuers wayes altered, that no generall rule may be gathered: yet in the making of two parts in one in the fourth, if you would haue your following part in the waie of counterpoint to followe within one note after the other, you muſt not aſcend two, nor deſcend three. But if you deſcend two, and aſcend three, it will be well: as in this example (which becauſe you ſhould the better conceiue, I haue ſet downe both plain and diuided) you may ſee.

A note for two parts in one in the fourth.

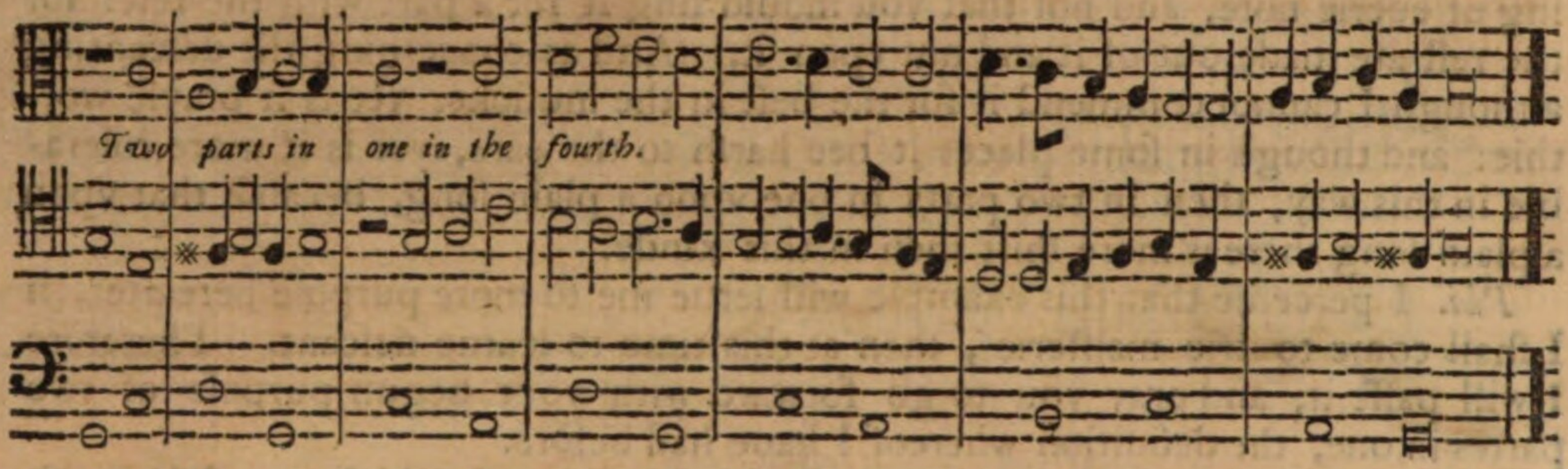
Thus plaine.



This way ſome terme a Fuge in epidiateſſaron, that is in the fourth aboue. But if the leading part were higheſt, then would they call it in hypodiateſſaron, which is the fourth beneath: And ſo likewiſe in the other diſtances, diapente, which is the fift: and diapaſon, which is the eighth.

Thus

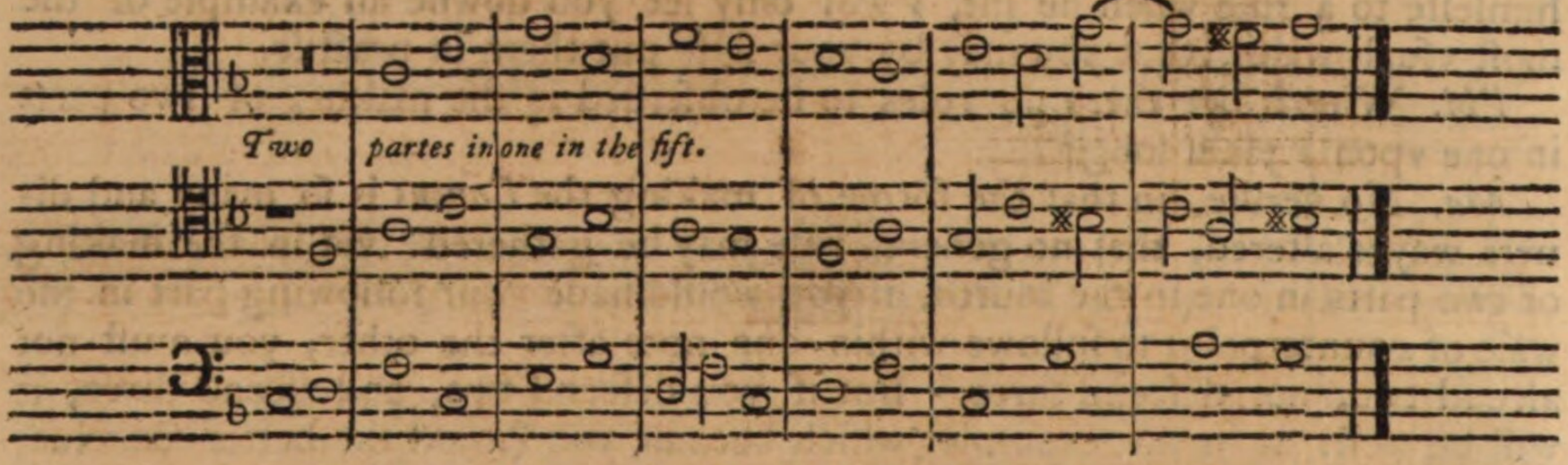
Thus diuided.



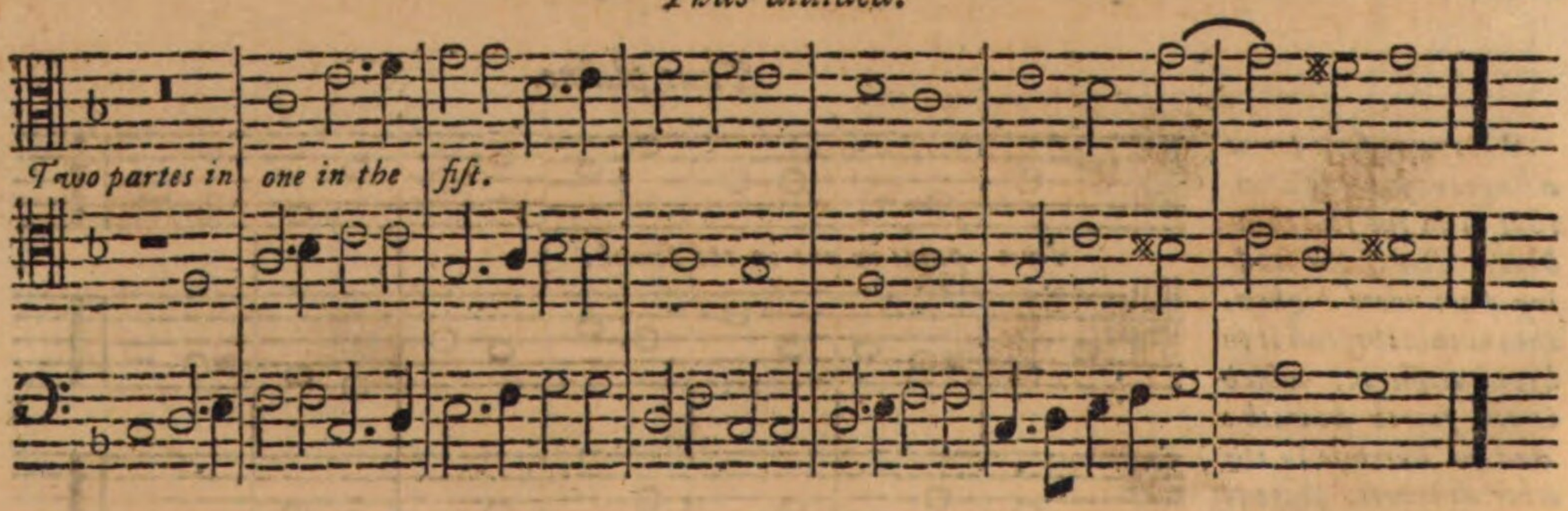
And by the contrarie in two partes in one in the fift, you may go as many downe togither as you will, but not vp: and generally or moſt commonly that which was true in two parts in one in the fourth, the contrarie will bee true in two partes in one in the fift; an example whereof you haue in this *Canon* following: wherein alſo I haue broken the plain ſong of purpoſe, and cauſed it to anſwere in Fuge as a third part to the others: ſo that you may at your pleaſure, ſing it broken or whole; for both the wayes.

Thus plaine.

Fuga in epidiapente.



Thus diuided.



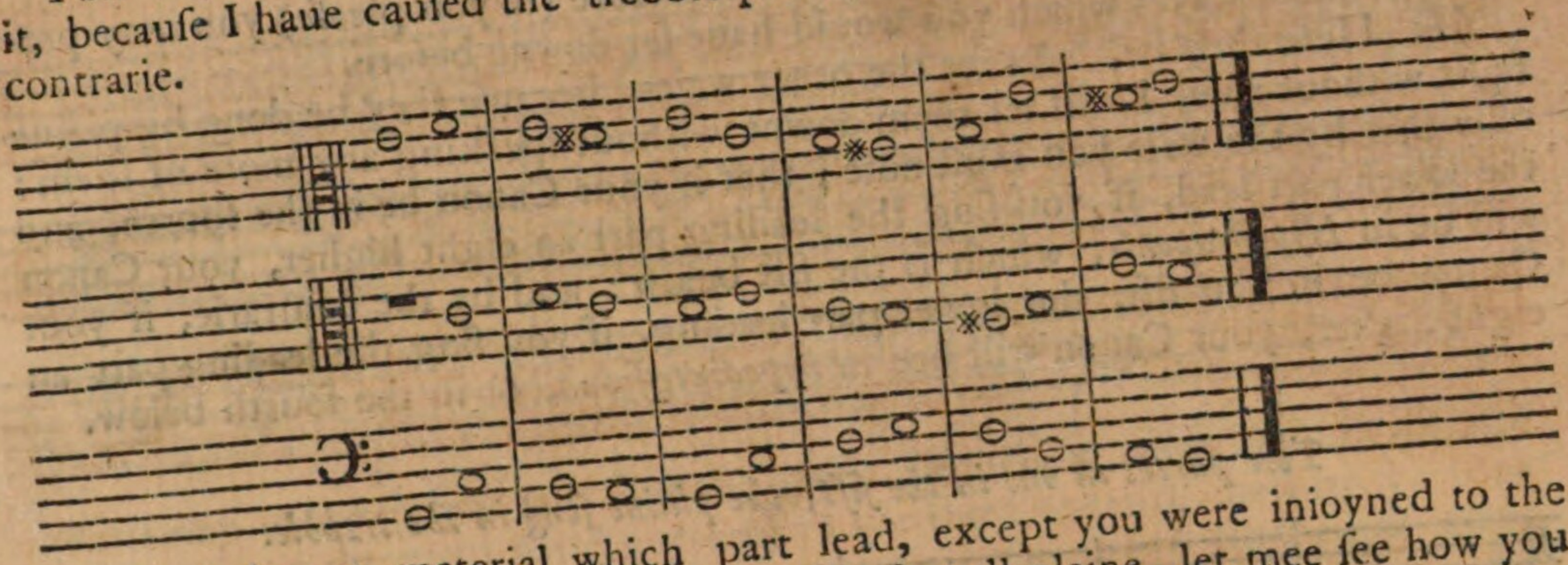
Phi. I pray you (if I may be ſo bold as to interrupt your purpoſe) that you will let me trie what I could doe to make two parts in one in the fift in counterpoint.

Ma. I am contented: for by making of that, you ſhall prepare the way for your ſelfe to the better making of the reſt.

Phi.

Phi. Here is then a way, I pray peruſe it: but I feare me you will condemne it, becauſe I haue cauſed the trebble part to lead, which in your example is contrarie.

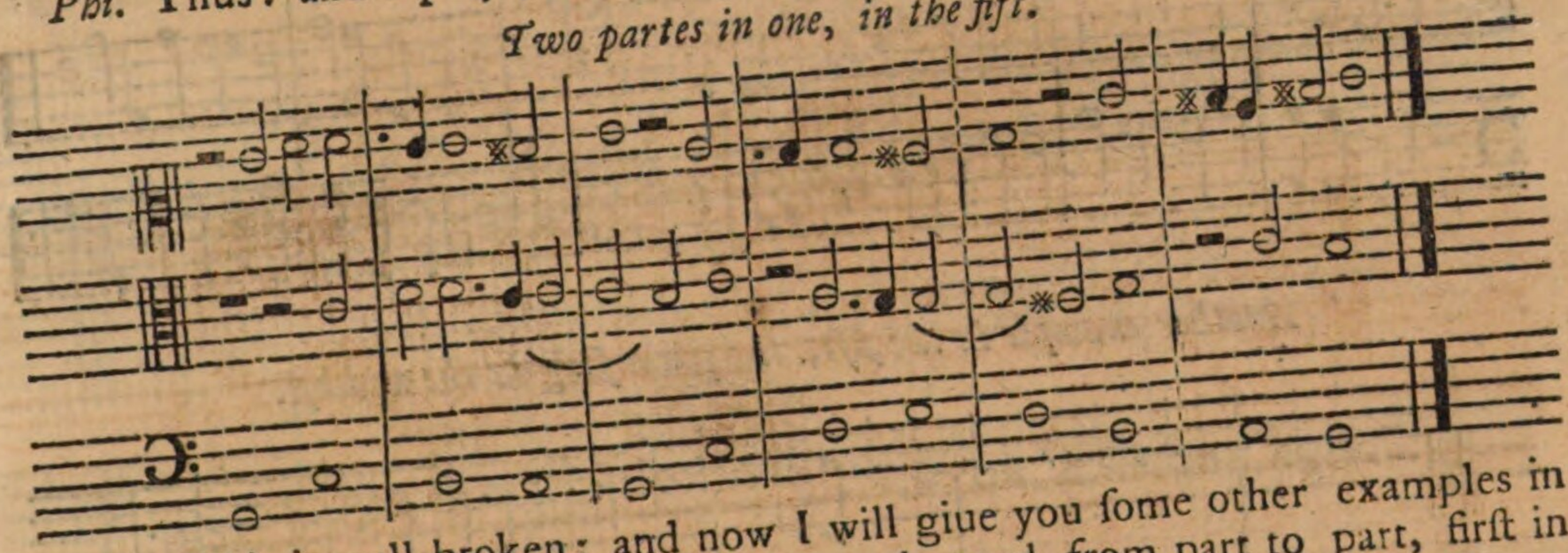
Fuga in hypodiapente.



Ma. It is not material which part lead, except you were inioyned to the contrarie: and ſeeing you haue done this ſo well plaine, let mee ſee how you can diuide it.

Phi. Thus: and I pray you peruſe it, that I may hear your opinion of it.

Two partes in one, in the fift.



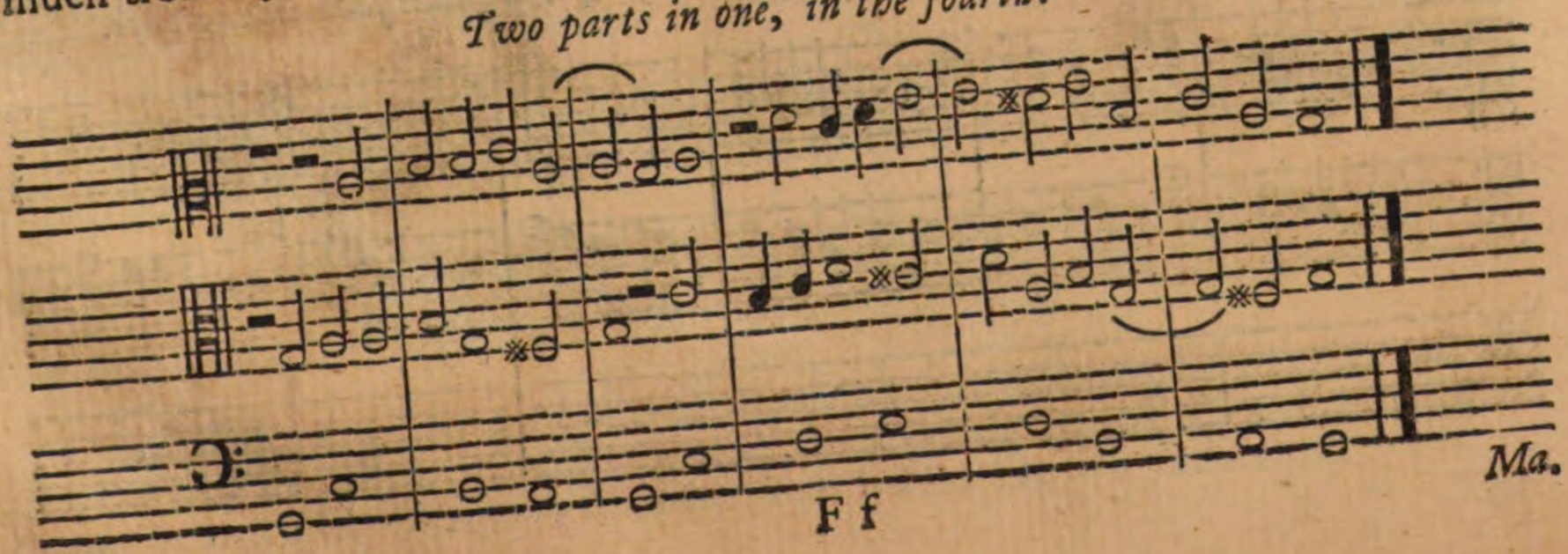
Ma. This is well broken: and now I will giue you ſome other examples in the fift, wherein you haue your plain ſong changed from part to part, firſt in the trebble, next in the tenor, laſtly in the baſe.

Phi. I pray you yet giue me leaue to interrupt your purpoſe; that ſeeing I haue made a way in the fift, I may make one in the fourth alſo: and then I will interrupt your ſpeech no more.

Ma. Do ſo, if your mind ſerue you.

Phi. Here it is in deſcant-wiſe without counterpoint: for I thought it too much trouble, firſt to make it plain, and then breake it.

Two parts in one, in the fourth.

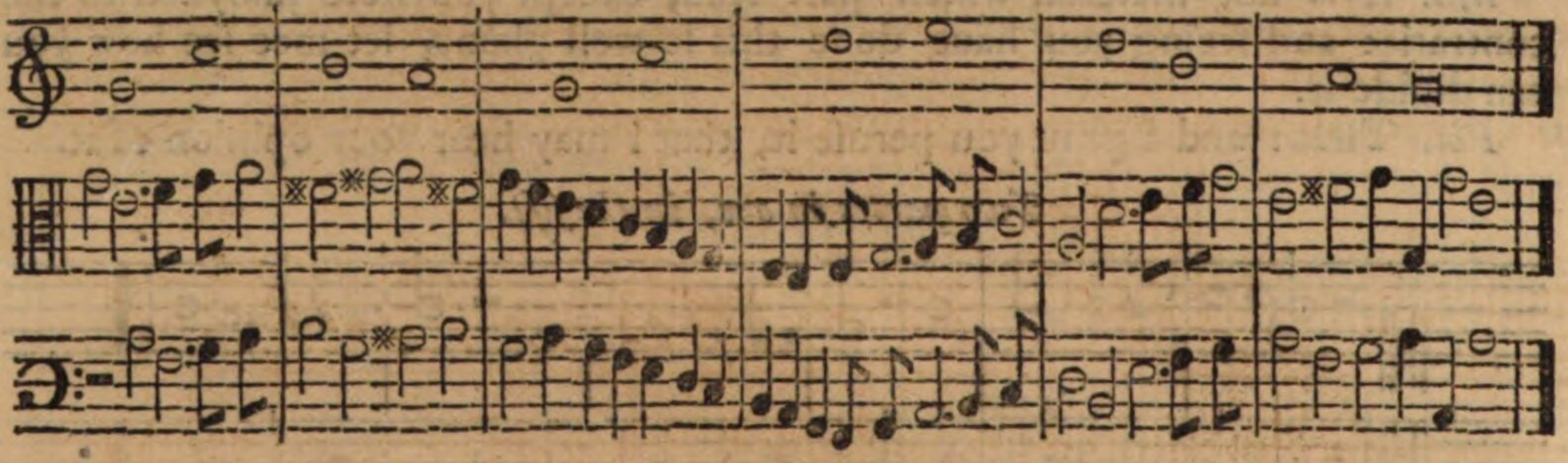


Ma. This way is ſo well, as I perceiue no ſenſible fault in it.

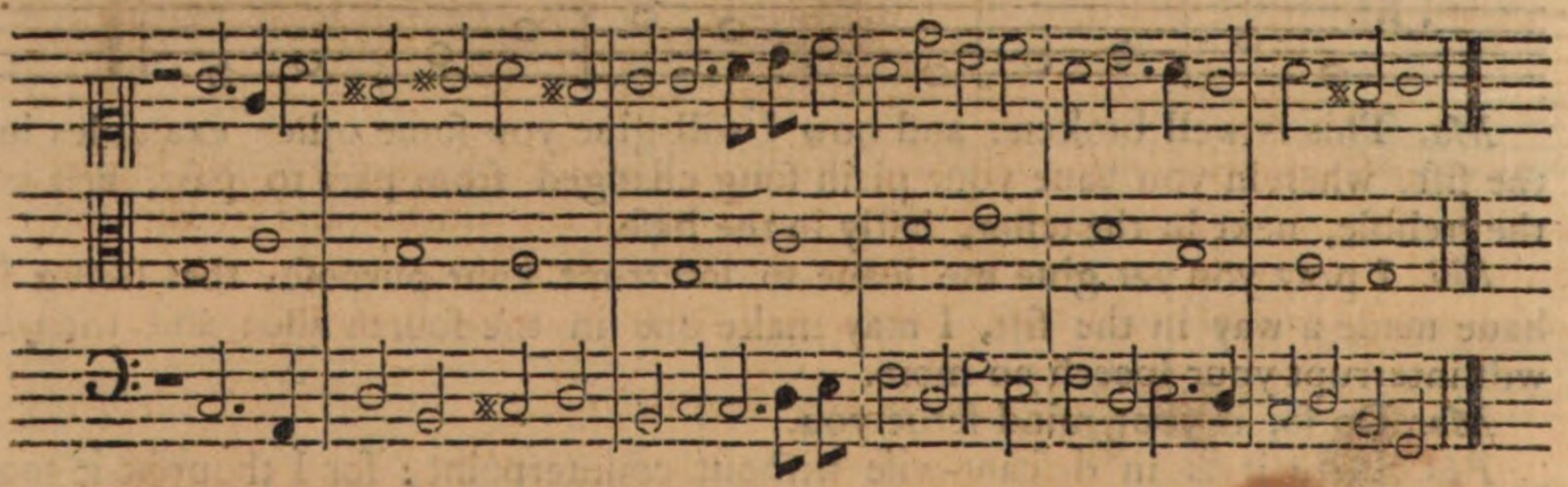
Phi. I am the better contented: and therefore (if you pleaſe) you may proceede to thoſe wayes which you would haue ſet downe before.

Ma. Here they be. As for the other waies, becauſe they be done by plaine ſight without rule, I will ſet them downe without ſpeaking any more of them: only this by the waie you muſt note; that if your Canon be in the fourth, and the lower part lead, if you ſing the leading part an eight higher, your Canon will be in *Hypodyapente*, which is the fift below: and by the contrarie, if your Canon be in the fift, the lower part leading, if you ſing the leading part an eight higher, your Canon will bee in *kypodiateſſaron*, or in the fourth below.

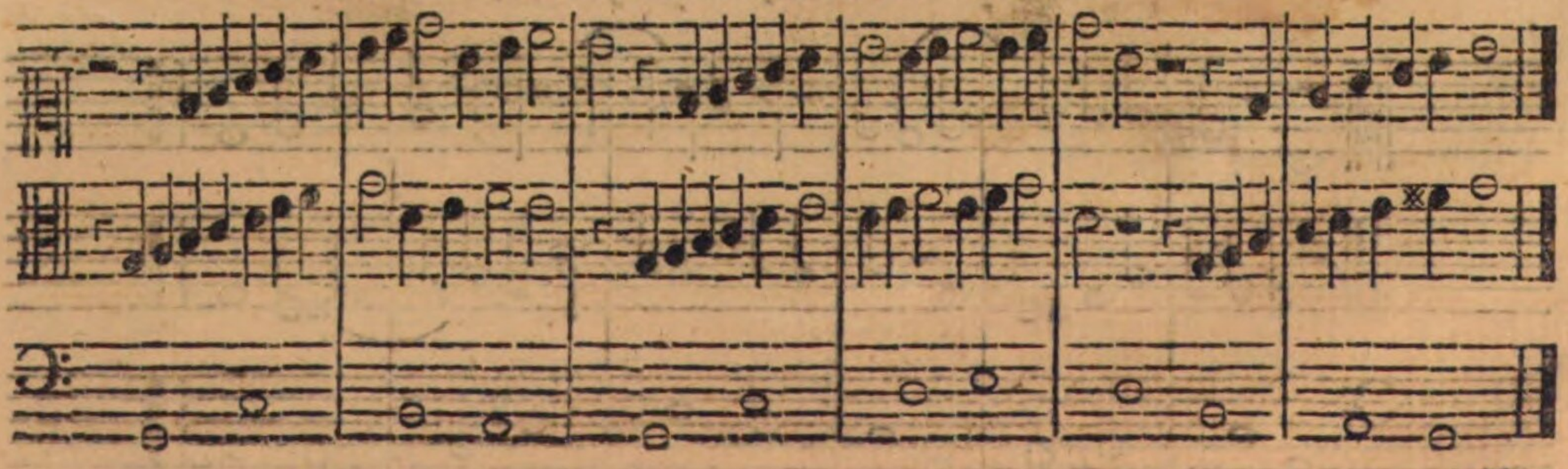
Two partes in one in the fift, the plaine ſong in the trebble.



Another example in the fift, the plain ſong in the middeſt.

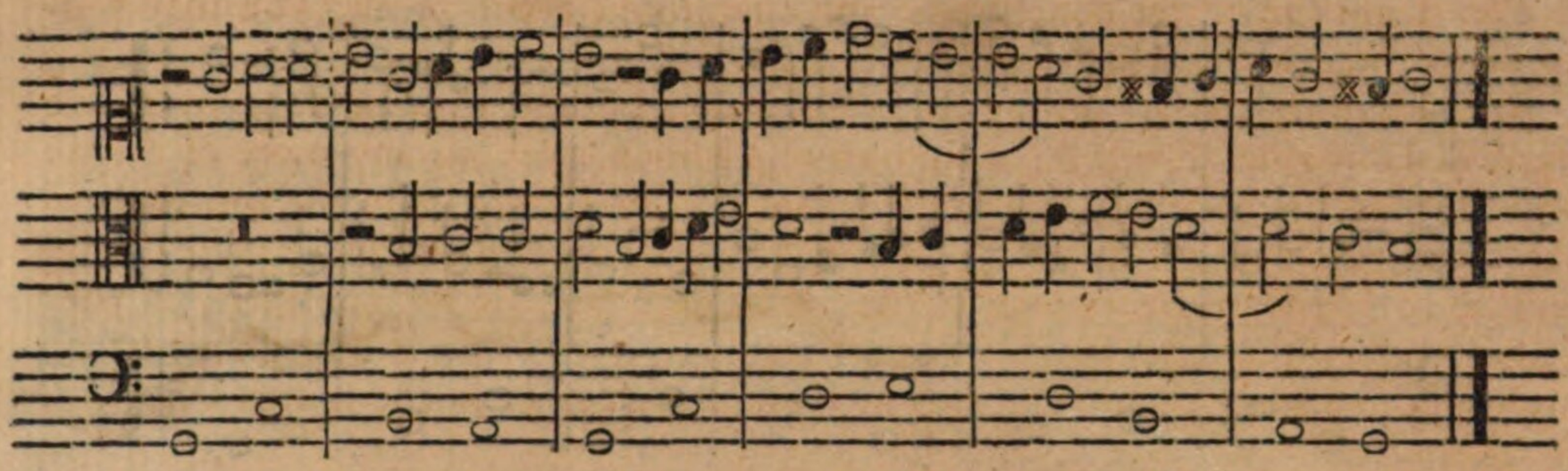


Another example of two parts in one in the fift, the plain ſong in the baſe.



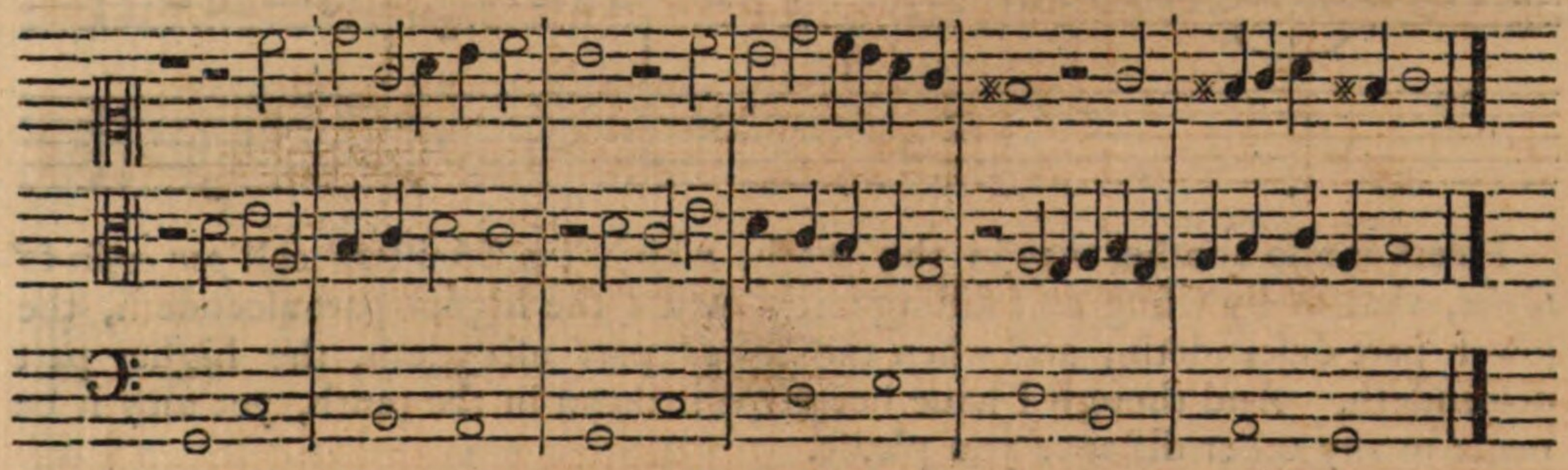
Two

Two parts in one in the ſixt.



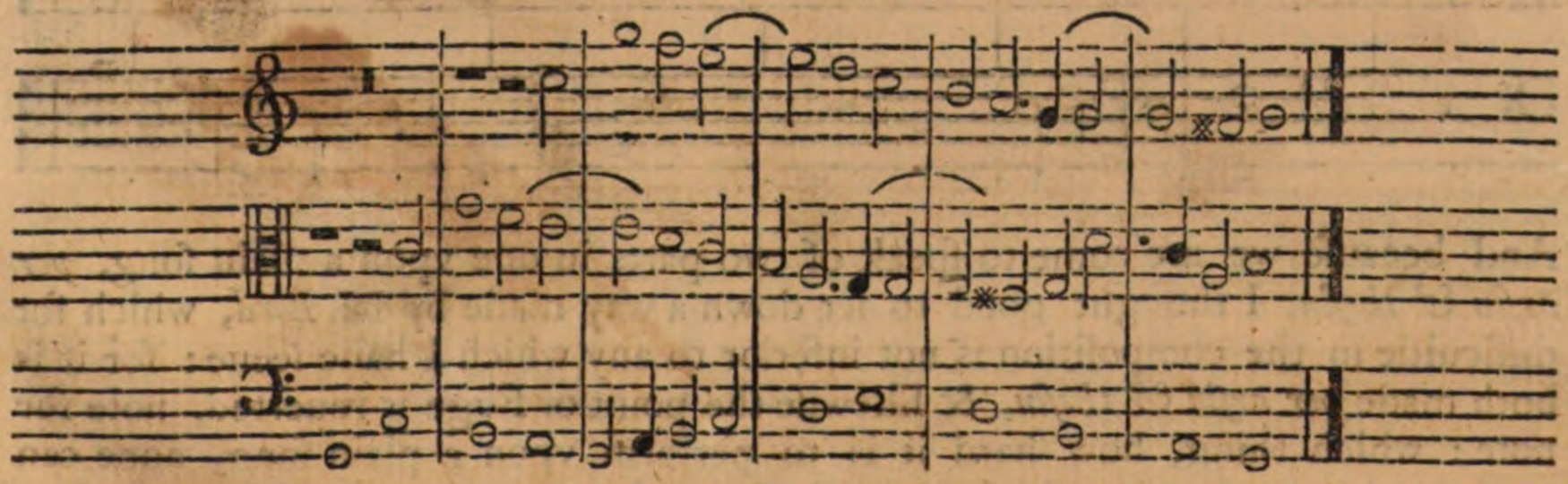
This way in the ſixt (if you ſing the lower part eight notes higher, and the higher parte eight notes lower) will be in the third or tenth, and by the contrary, if the Canon be in the tenth, if you ſing the lower part eight notes higher, and the higher part eight notes lower, then will your Canon be in the ſixt, either aboue or below, according as the leading part ſhall be.

Two parts in one, in the ſeventh.



If your Canon bee in the ſeuenth, the lower part being ſung an eight higher, and the higher part an eight lower, it will be in the ninth: and by the contrarie, if the Canon be in the ninth, the lower part ſung eight notes higher, and the higher part eight notes lower, will make it in the ſeuenth.

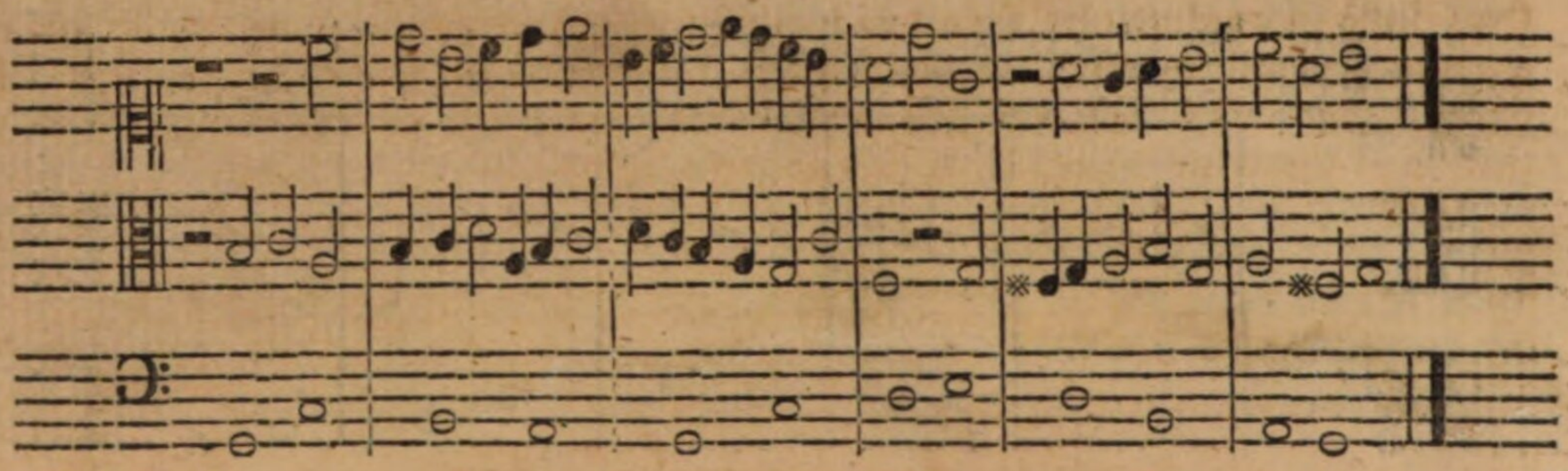
Two parts in one, in the eighth.



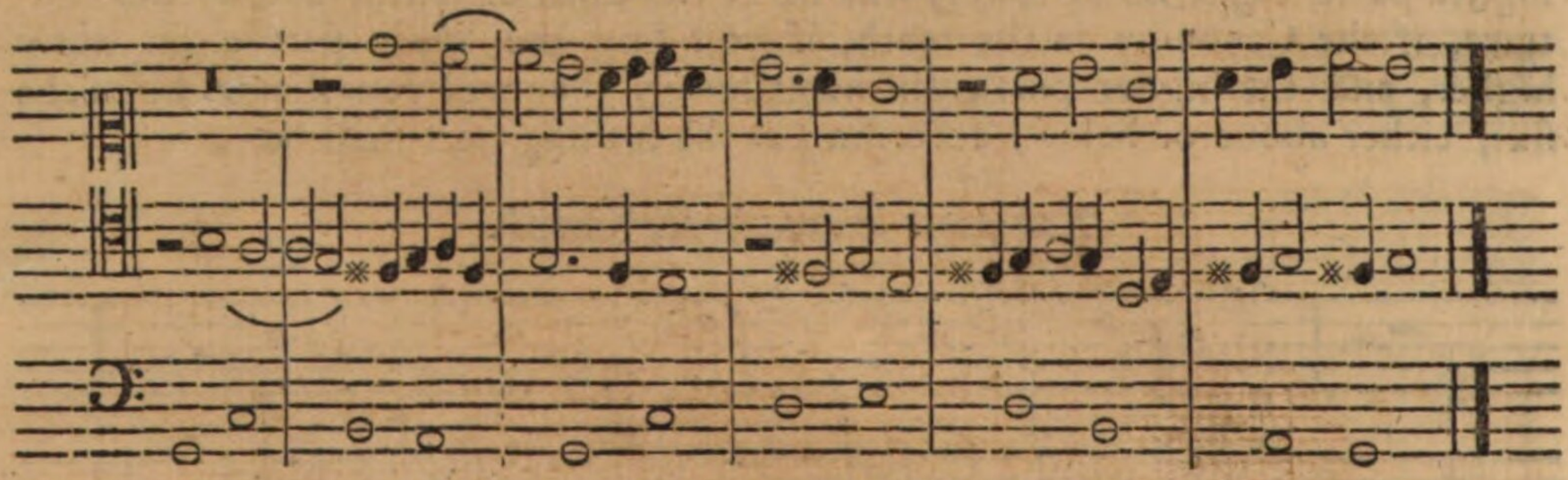
The plain ſong in the third bar I haue broken, to ſhun a little harſhneſſe in the deſcant: if any man like it better whole, hee may ſing it as it was in the Canon before: for though it bee ſomewhat harſh, yet is it ſufferable.

Two

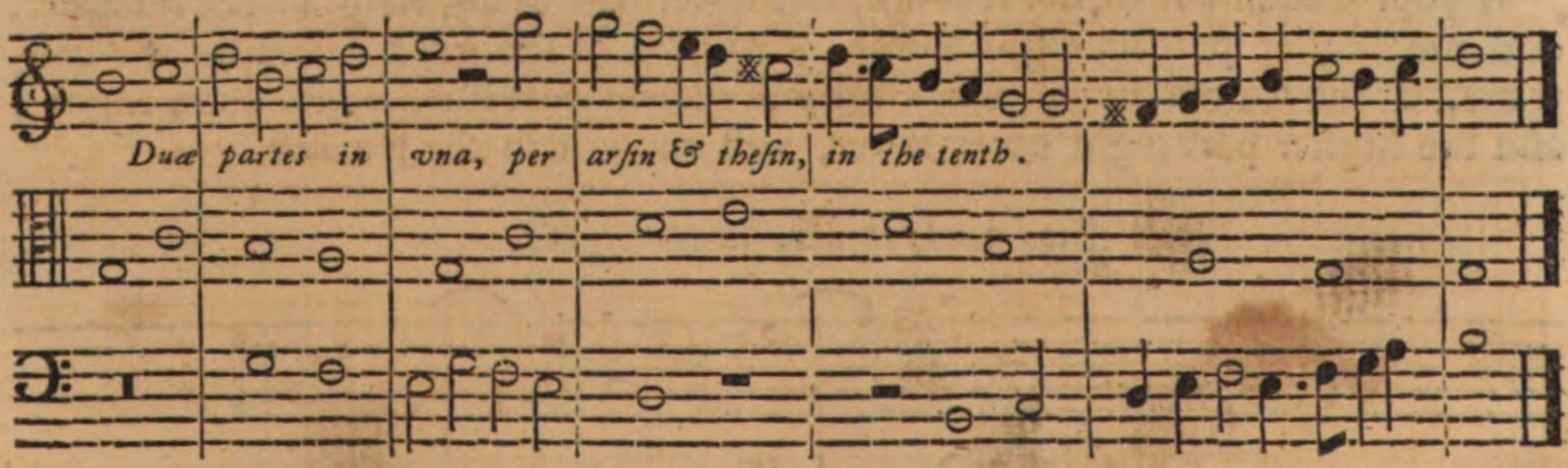
Two parts in one, in the ninth.



Two parts in one, in the tenth.

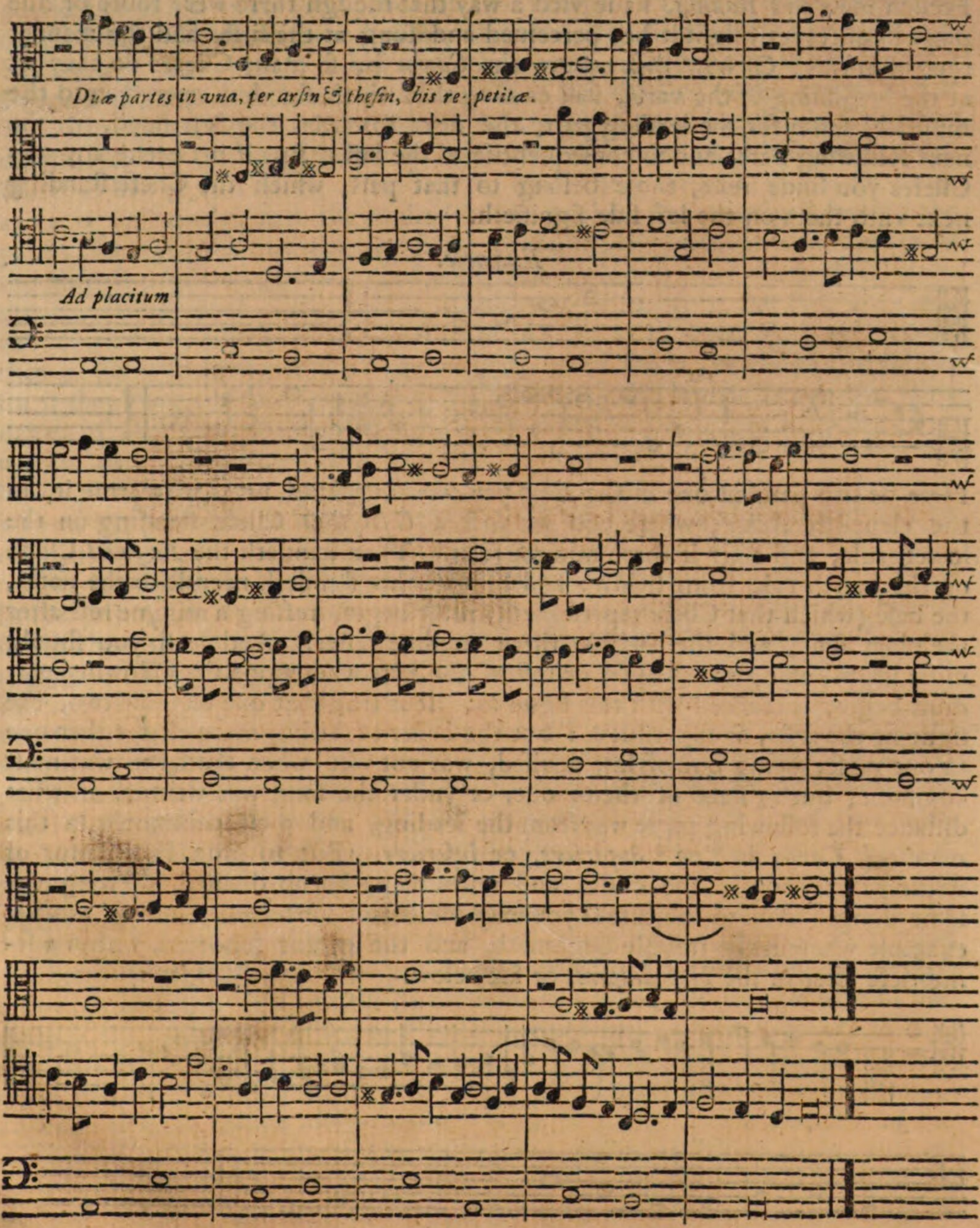


Heere is alſo another way in the tenth, which the Maiſters call *per arſin & theſin*, that is by riſing and falling: for, when the higher part aſcendeth, the lower part deſcendeth; and when the lower part aſcendeth, the higher part deſcendeth. And though I haue heere ſet it down in the tenth, yet may it be made in any other diſtance you pleaſe.



And becauſe we are come to ſpeak of two parts in one vpon a plain ſong, *per arſin & theſin*, I thought good to ſet down a way made by M. *Bird*, which for difficultie in the compoſition is not inferior to any which I haue ſeene: for it is both made *per arſin & theſin*, & likewiſe the point or Fuge is reuerted, note for note: which thing, how hard it is to perform vpon a plain ſong, none can perfectly know, but he who hath or ſhall go about to doe the like. And to ſpeak vprightly, I take the plain ſong to be made with the deſcant, for the more eaſie effecting of his purpoſe. But in my opinion, whoſoeuer ſhall go about

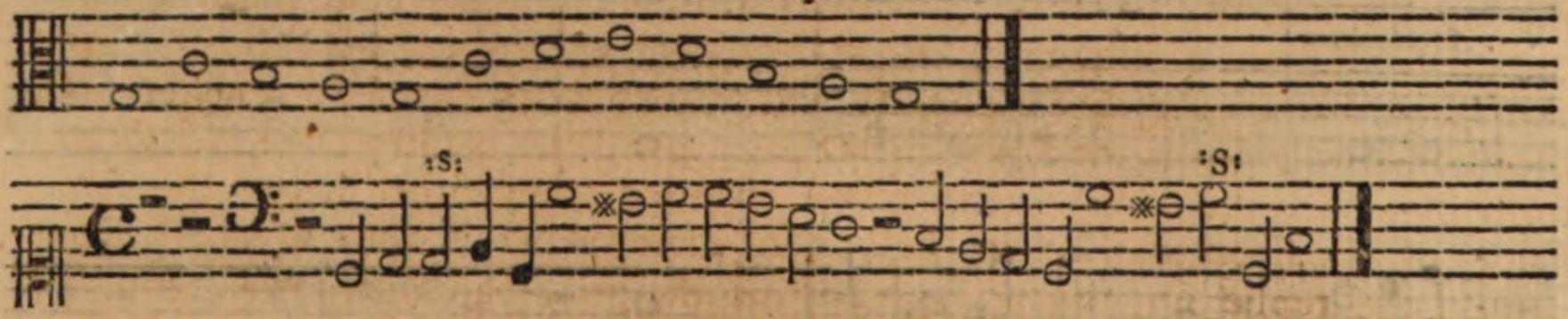
about to make ſuch another, vpon any common knowne plain ſong or hymne, ſhall finde more difficulty then hee looked for. And although he ſhould aſſaie twentie ſeuerall hymnes or plain ſongs for finding of one to his purpoſe, I doubt if hee ſhould any way goe beyond the excellencie of the compoſition of this: and therefore I haue ſet it downe in partition.



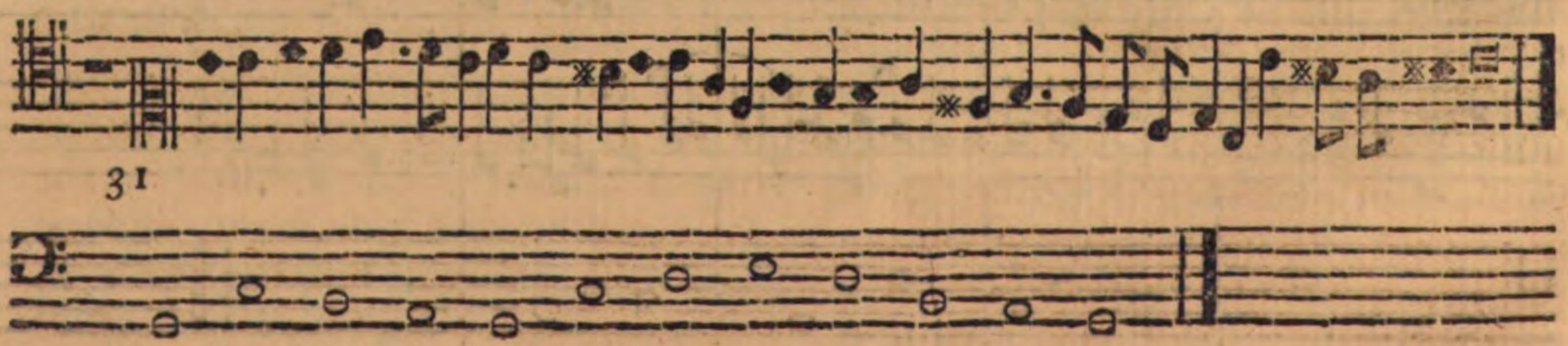
And thus much for *Canons* of two parts in one: which though I haue ſet downe at length in two ſeuerall parts, yet are they moſt commonly wrote both in one; and here in *England* for the moſt part without any ſigne at all, where and when to begin the following part: which vſe many times cauſed diuers good Muſicians to ſitte a whole daie, to finde out the following part of a *Canon:* which being founde (it might bee) was ſcarce worth the hearing. But the French men and *Italians*, haue vſed a way that though there were foure or fiue parts in one, yet might it bee perceiued and ſung at the firſt, and the manner thereof is this: Of how many parts the *Canon* is, ſo many Cliefes do they ſet at the beginning of the verſe, ſtill cauſing that which ſtandeth neereſt vnto the muſicke, ſerue for the leading part, the next towardes the left hand, for the next following part, and ſo conſequentlie to the laſt. But if betweene any two Cliefes you finde reſts, thoſe belong to that part, which the Cliefe ſtanding next vnto them on the left ſide ſignifieth.

A compendious way of writing of canons.

Example.



Here be two parts in one in the *Diapaſon cum diateſſaron*, or as we tearme it, in the eleuenth aboue; where you ſee firſt a *C ſol fa vt* Cliefe ſtanding on the loweſt rule, and after it three minime reſts. Then ſtandeth the *Fa fa vt* Cliefe on the fourth rule from below: and becauſe that ſtandeth neereſt to the notes, the baſe (which that Cliefe repreſenteth) muſt begin, reſting a minime reſt after the plain ſong, and the trebble three minime reſtes. And leaſt you ſhould miſſe in reckoning your pauſes or reſtes, the note whereupon the following part muſt begin, is marked with this ſigne :S: It is true that one of thoſe two, the ſigne or the reſts, is ſuperfluous: but the order of ſetting more cliefes then one to one verſe, being but of late deuiſed, was not vſed when the ſigne was moſt common; but in ſtead of them, ouer or vnder the ſong was written, in what diſtance the following parte was from the leading, and moſt commonly in this manner; *Canon* in * or * *Superiore*, or *Inferiore*. But to ſhun the labour of writing thoſe words, the cliffes and reſtes haue beene deuiſed, ſhewing the ſame thing. And to the entent you may the better conceiue it, here is another example wherein the trebble beginneth, and the meane followeth within a ſemibriefe after in the *Hypodiapente* or fift below.



And

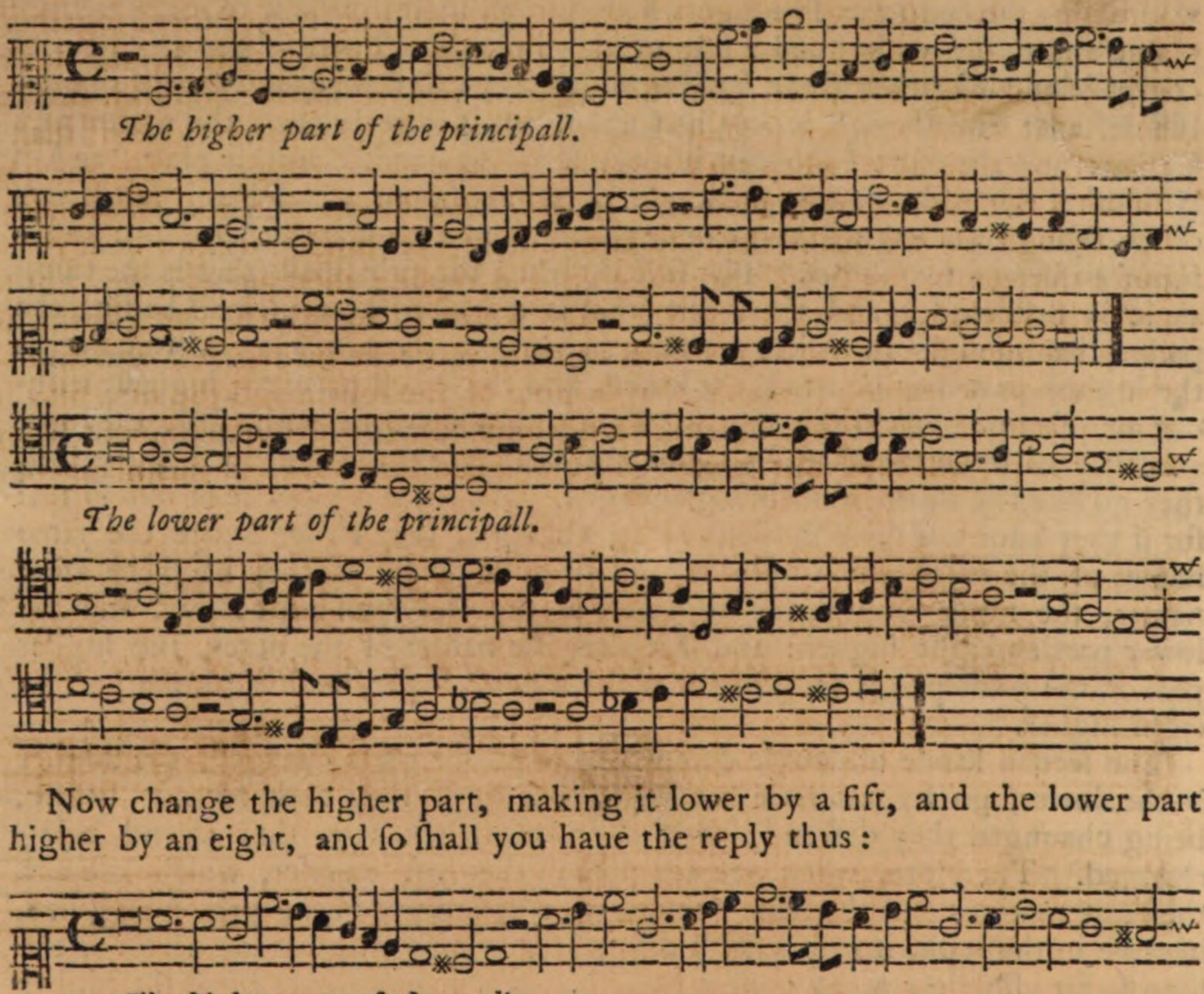
And this I thought good to ſhew you, not for any curioſitie, which is in it, but for the eaſineſſe and commoditie which it hath, becauſe it is better then to write ſo as to make one ſit fiue or ſix houres beating his braines, to finde out the following part. But ſuch hath beene our manner in many other thinges heretofore, to do thinges blindely, and to trouble the wittes of practicioners: whereas by the contrarie, ſtraungers haue put all their care how to make thinges plaine and eaſilie vnderſtood: but of this inough. There is alſo a manner of compoſition vſed amongſt the *Italians*, which they call *Contrapunto doppio*, or double deſcant: and though it bee no Canon, yet is it verie neere the nature of a Canon: and therefore I thought it meeteſt to bee handled in this place, and it is no other thing, but a certaine kinde of compoſition, which being ſung after diuers ſortes, by changing the parties, maketh diuers manners of harmony: and is found to bee of two ſortes. The firſt is, when the principall (that is the thing as it is firſt made) and the replie (that is it which the principall hauing the partes chaunged dooth make) are ſung, changing the partes in ſuch manner, as the higheſt part may be made the loweſt, and the loweſt parte the higheſt, without any change of motion: that is, if they went vpwarde at the firſt, they goe alſo vpward when they are changed: and if they went downeward at the firſt, they go likewiſe downeward being changed. And this is likewiſe of two ſortes: for if they haue the ſame motions being changed, they either keepe the ſame names of the notes which were before, or alter them: if they keep the ſame names, the replie ſingeth the high part of the principall a fift lower, and the lower part an eight higher: and if it alter the names of the notes, the higher part of the principall is ſung in the replie a tenth lower, and the lower part an eight higher.

Diuiſion of double deſcant.

The ſecond kinde of double deſcant, is when the parts changed, the higher in the lower, go by contrarie motions: that is, if they both aſcende before, being chaunged they deſcend: or if they deſcende before, they aſcend being changed. Therefore, when wee compoſe in the firſt manner, which keepeth the ſame motions and the ſame names, we may not put in the principall a ſixt, becauſe in the replie it will make a diſcord: nor may wee put the partes of the ſong ſo far aſſunder, as to paſſe a twelfth. Nor may we euer cauſe the higher part to come vnder the lower, nor the lower aboue the higher, becauſe both thoſe notes which paſſe the twelft, and alſo thoſe which make the lower part come aboue the higher in the replie, will make diſcords. Wee may not alſo put in the principall a *Cadence*, wherein the ſeuenth is taken, becauſe that in the reply it will not do well. Wee may verie well vſe the *Cadence* wherein the ſecond or fourth is taken, becauſe in the reply they will cauſe verie good effectes. Wee muſt not alſo put in the principall a flat tenth, after which followeth an eight, or a twelfth (a flatte tenth is when the higheſt note of the tenth is flat, as from *D ſol re*, to *F fa ut* in alte flatte, or from *Gam ut*, to *B fa b mi* flat) nor a flat third before an vniſon, or a fift when the parts go by contrarie motions: becauſe if they be ſo put in the principall, there will follow *Tritonus* or falſe fourth in the replie. Note alſo, that euerie twelfth in the principall, will bee in the replie an vniſon: and euery fift an eight, and all theſe rules muſt be exactlie kept in the principall, elſe wil not the replie be without faults. Note alſo, that if you will cloſe with a *Cadence*, you muſt of neceſſitie

Rules to be obſerued in compoſitions of the firſt ſort of the firſt kinde of double deſcant.

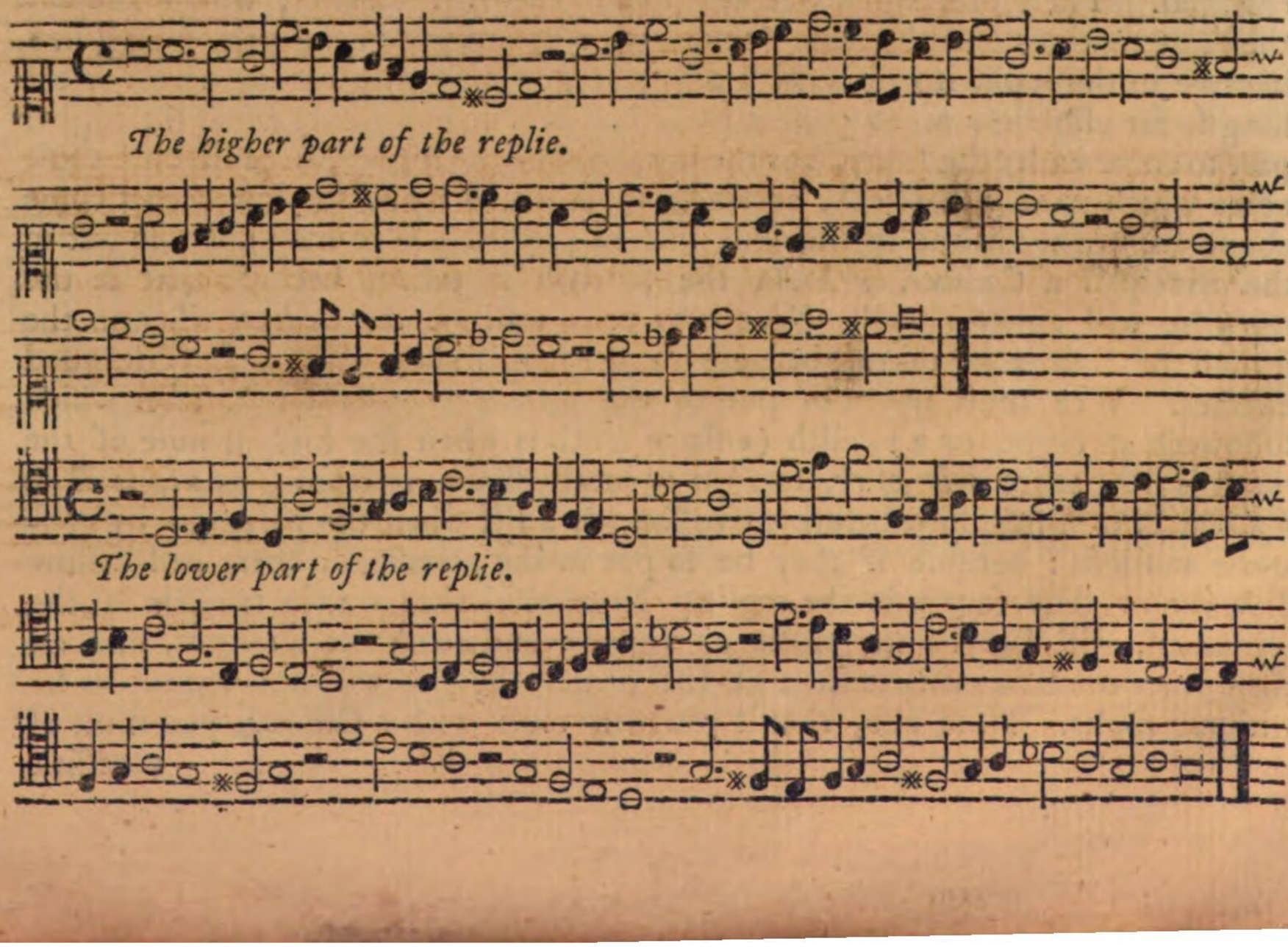
neceſſitie end either your principal or replie, in the fift or twelfth, which alſo happeneth in the *Cadences*, in what place ſoeuer of the ſong they bee, and betweene the parts will be heard the relation of a *Tritonus* or falſe fourth: but that will bee a ſmall matter, if the reſt of the compoſition bee duely ordered, as you may perceiue in this example.



The higher part of the principall.

The lower part of the principall.

Now change the higher part, making it lower by a fift, and the lower part higher by an eight, and ſo ſhall you haue the reply thus:

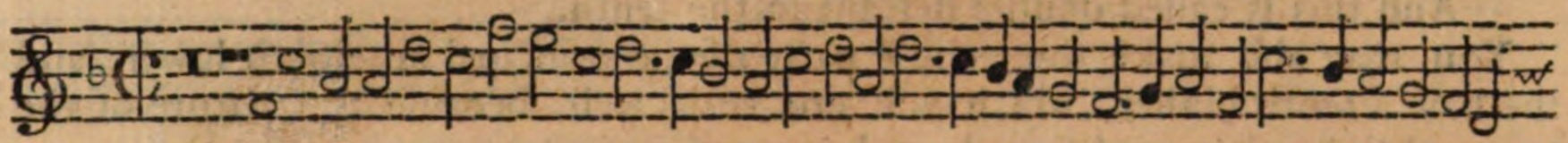


The higher part of the replie.

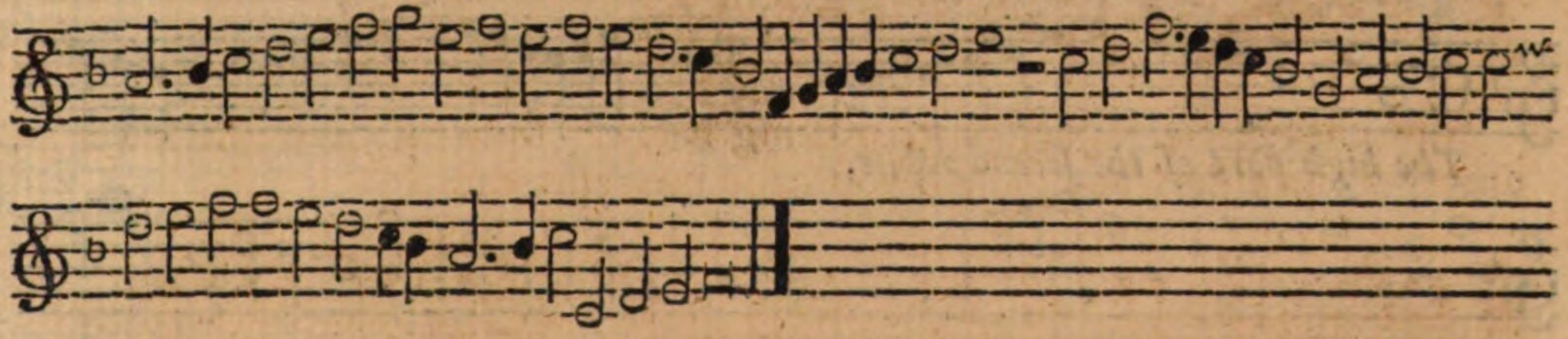
The lower part of the replie.

And this is called double deſcant in the twelfe: but if wee would compoſe in the ſecond kind (that is in it, which in the replie keepeth the ſame motions, but not the ſame names which were in the principall) we muſt not put in any caſe two cordes of one kinde togither in the principall: as two thirdes, or two ſixes, and ſuch like, although the one bee great or ſharpe, and the other ſmall or flat: nor may wee put *Cadences* without a diſcord. The ſixt likewiſe in this kinde may bee vſed, if (as I ſaide before) you put not two of them together: alſo if you liſt, the partes may one goe through another, that is, the lower may goe aboue the higher, and the higher vnder the lower, but with this caueat, that when they bee ſo mingled, you make them no further diſtant than a thirde, becauſe that when they remaine in their owne boundes, they may be diſtant a twelfth one from another. Indeede wee might goe further aſunder: but though we did make them ſo farre diſtant, yet might wee not in any caſe put a thirteenth, for it will bee falſe in the replie: therefore it is beſt not to paſſe the twelfth, and to keepe the rules which I haue giuen, and likewiſe to cauſe the muſicke (ſo far as poſſiblie we may) proceede by degrees, and ſhunne that motion of leaping (becauſe that leaping of the fourth and the fift, may in ſome places of the replie, ingender a diſcommoditie) which obſeruations being exactly kept, will cauſe our deſcant to go well and formablie, in this manner:

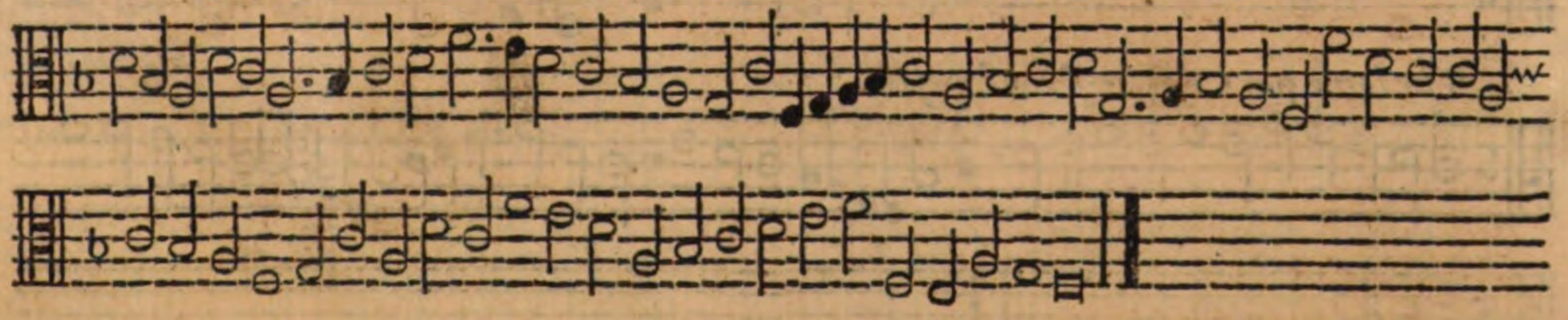
Caueats for compoſitions in the ſecond ſort of the firſt kinde of double deſcant.



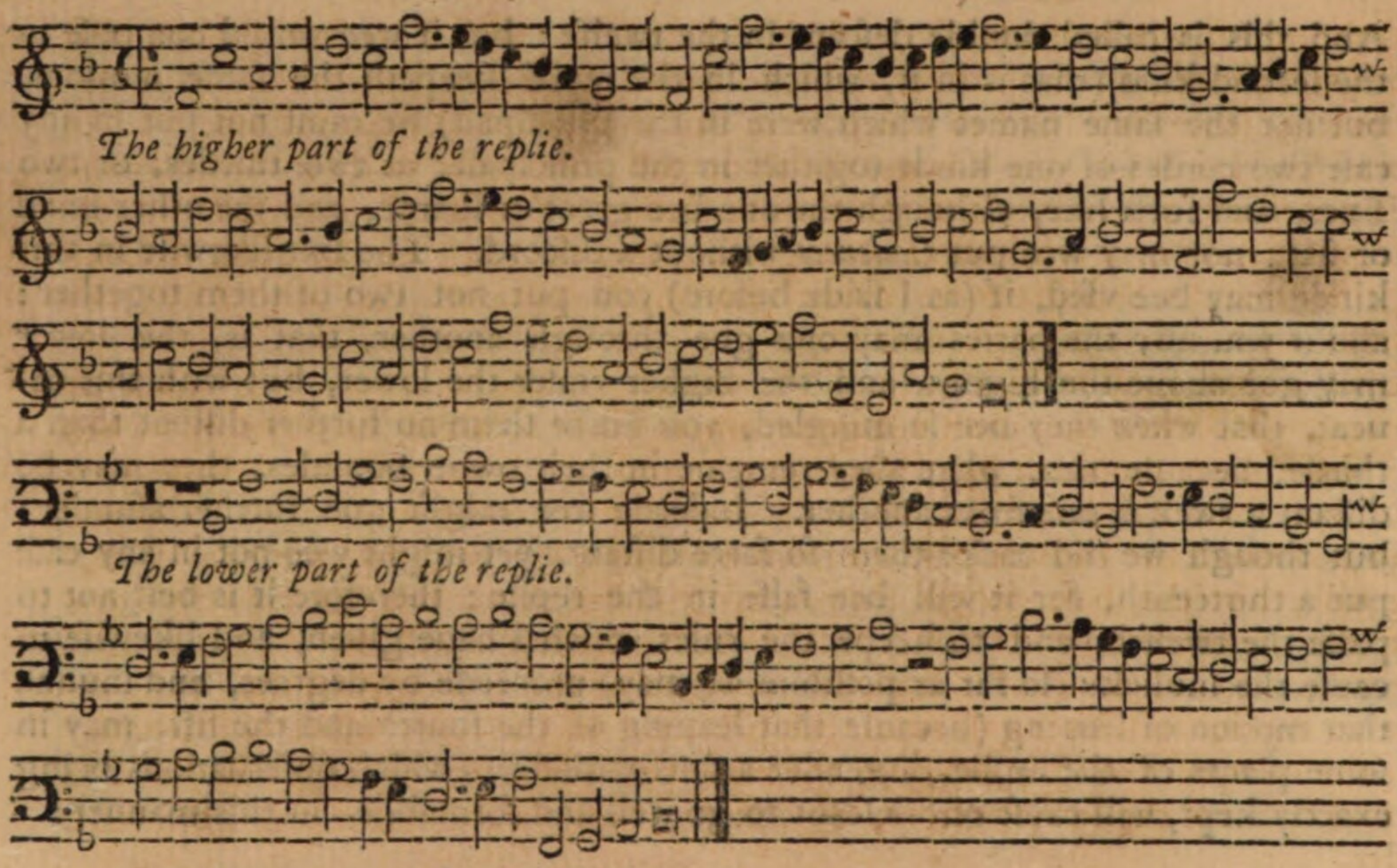
The higher part of the principall of the ſecond ſort of the firſt kind of double deſcant.



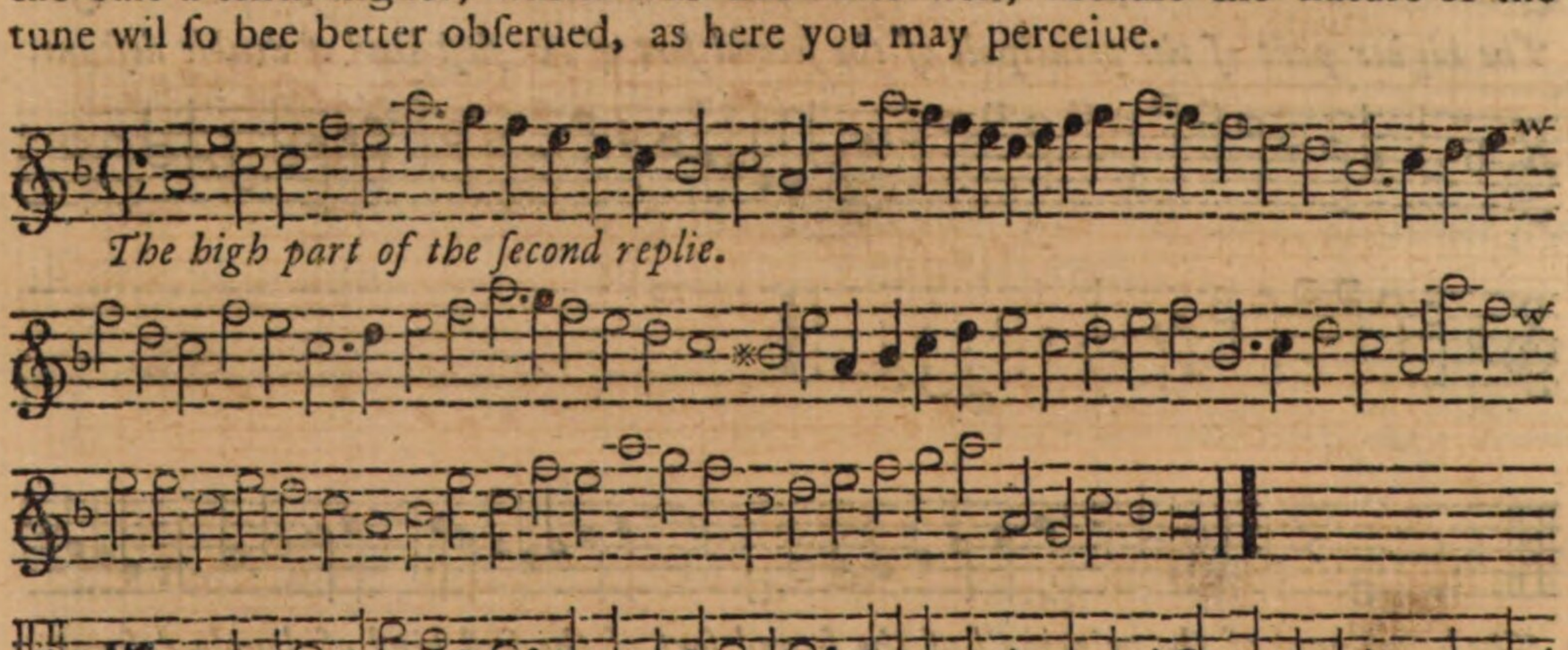
The lower part of the principall of the ſecond ſort of the firſt kind of double deſcant.



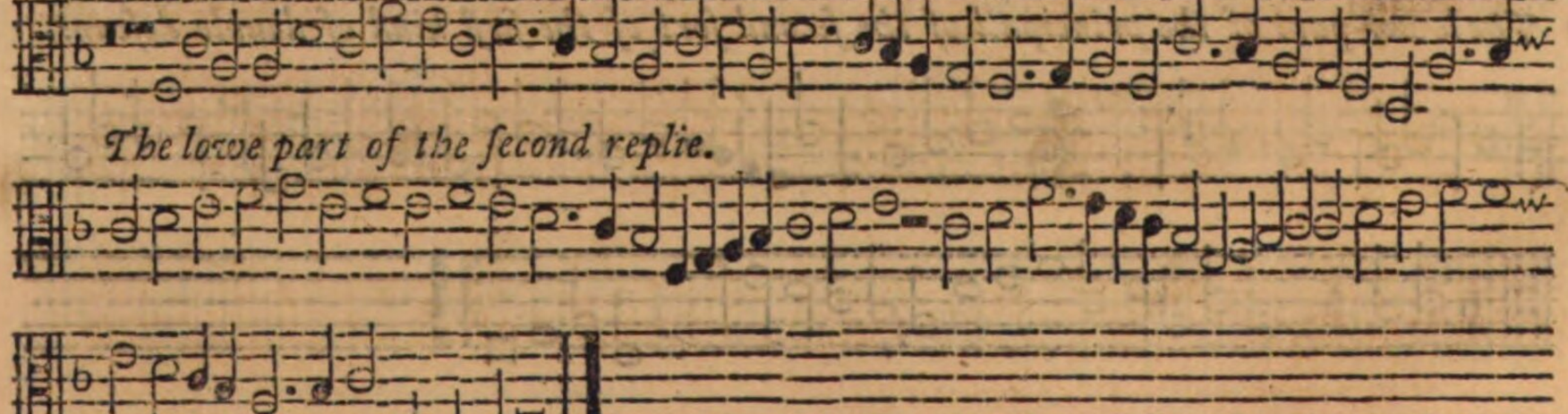
And changing the parts, that is, ſetting the trebble lower by a tenth, and the lower part higher by an eight, wee ſhall haue the reply thus.



The higher part of the replie.



The lower part of the replie.



And this is called double deſcant in the tenth.

You may alſo make the trebble parte of the principal an eighth lower, and the baſe a tenth higher, which will doe verie well, becauſe the nature of the tune wil ſo bee better obſerued, as here you may perceiue.

The high part of the ſecond replie.

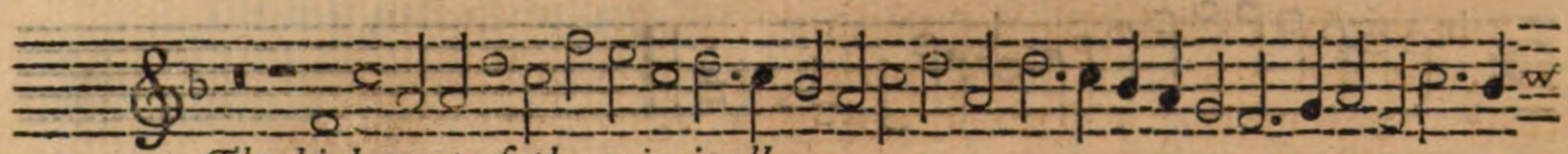
The lowe part of the ſecond replie.

Alſo theſe compoſitions might be ſung of three voices, if you ſing a part a tenth aboue the lowe part of the principall, and in the reply a ſeuenth vnder the high part. It is true that the deſcant will not be ſo pure as it ought to be:

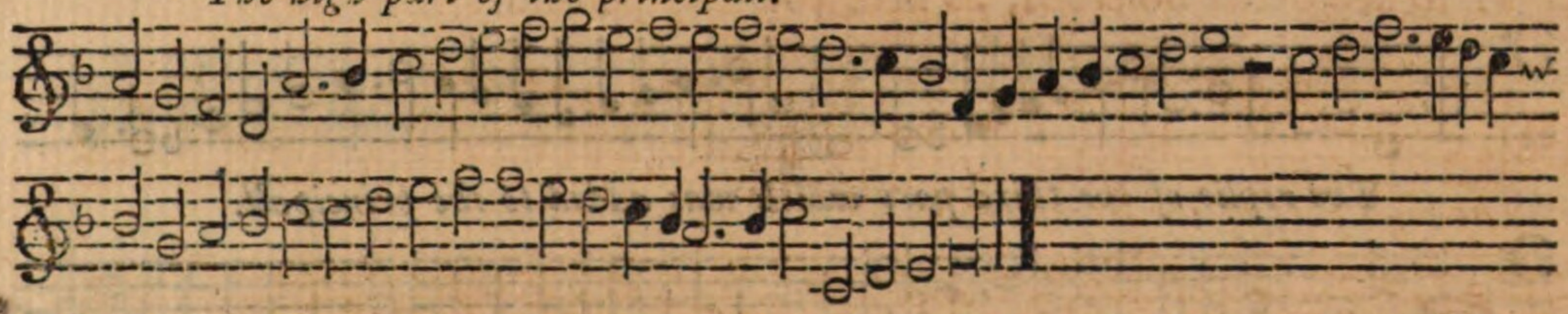
and

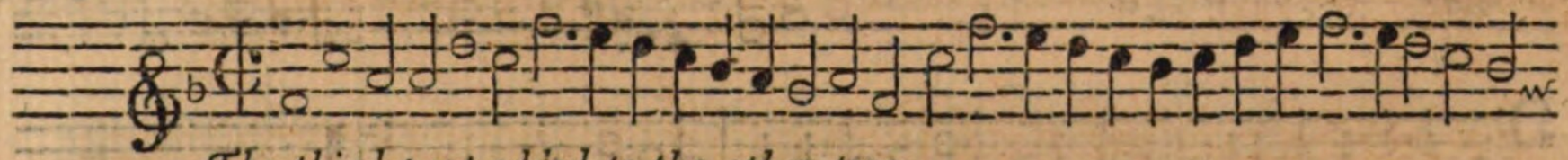
and though it wil be true from falſe deſcant, yet will there bee vniſons and other allowances which in other muſicke would ſcarce be ſufferable. But becauſe it is ſomewhat hard to compoſe in this kind, and to haue it come well in the replie, I will ſet you downe the principall rules how to do it, leauing the leſſe neceſſarie obſeruations to your owne ſtudie. You muſt not then in anie caſe put a third or a tenth after an eighth, when the parts of the ſong deſcend together: and when the parts aſcend you muſt not put a ſixt after a fift, nor a tenth after a twelfth, eſpecially when the high part doeth not proceede by degrees; which motion is a little more tolerable than that which is made by leaping. Likewiſe you muſt not goe from an eight to a flat tenth, except when the high part mooueth by a whole note, and the lower part by a halfe note (nor yet from a third or fift, to a flat tenth by contrarie motions). Alſo you ſhall not make the trebble part go from a fift to a ſharpe third, the baſe ſtanding ſtill; nor the baſe to go from a fift to a flat third, or from a twelfth to a flat tenth, the trebble ſtanding ſtill, becauſe the replie will thereby go againſt the rule. In this kind of deſcant euerie tenth of the principal wil be in the replie an eight, and euery third of the principal in the reply wil be a fifteenth: but the compoſer muſt make both the principall and the reply together; and ſo he ſhal commit the feweſt errors, by which means your deſcant will go in this order.

Rules for ſinging a third part to other two in double deſcant.

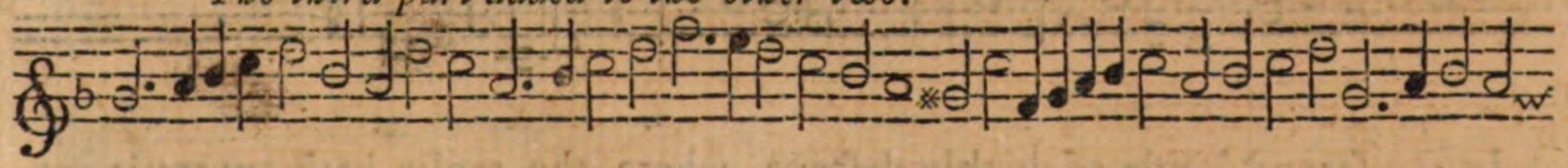


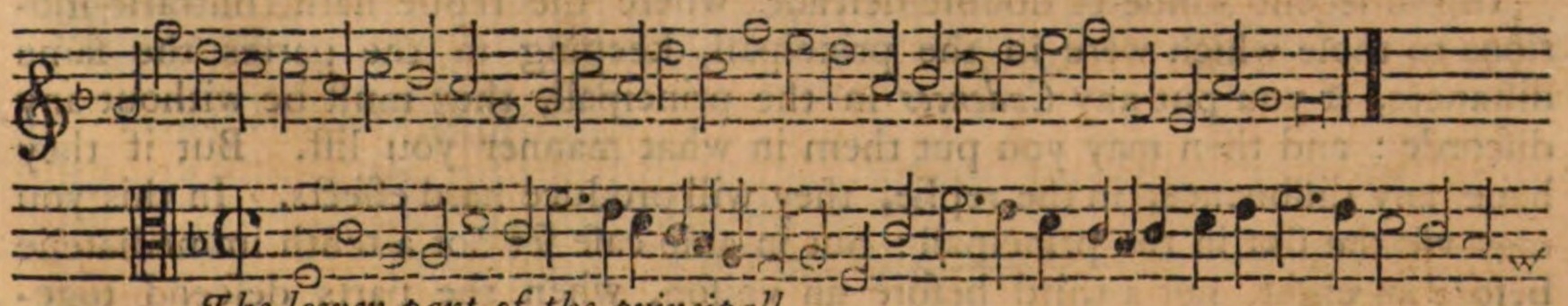
The high part of the principall.



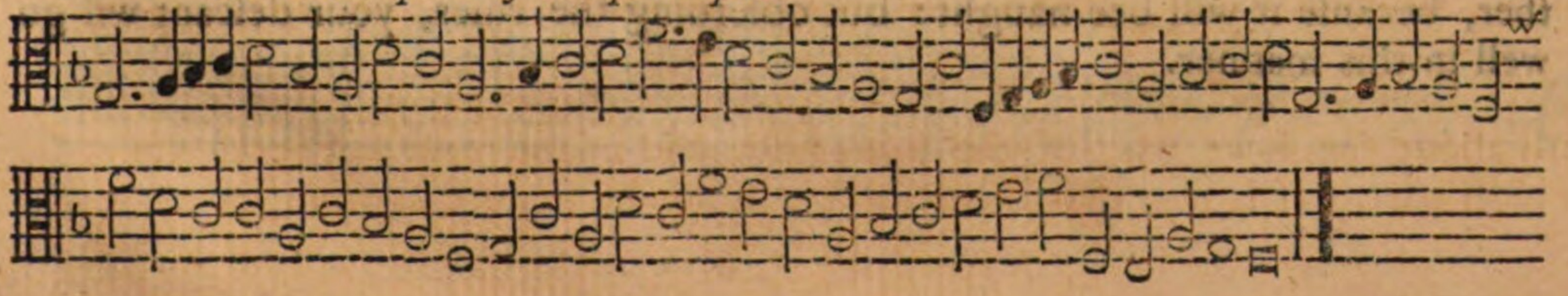


The third part added to the other two.

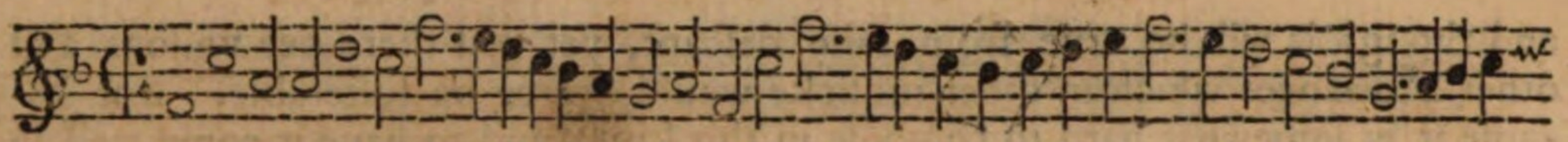




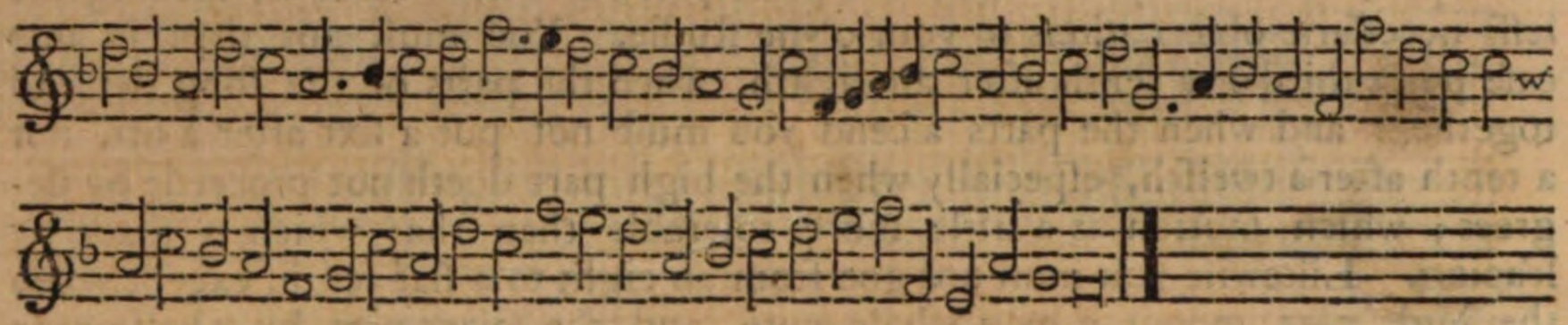
The lower part of the principall.



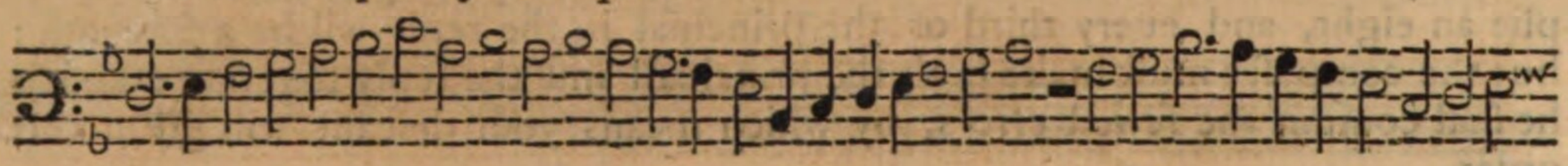
By negligence of not thinking vpon a third part in the compoſition of the principall, the fault of too much diſtance in the replie was committed; which otherwiſe might eaſily haue been auoided, and the example brought in leſſe compaſs.

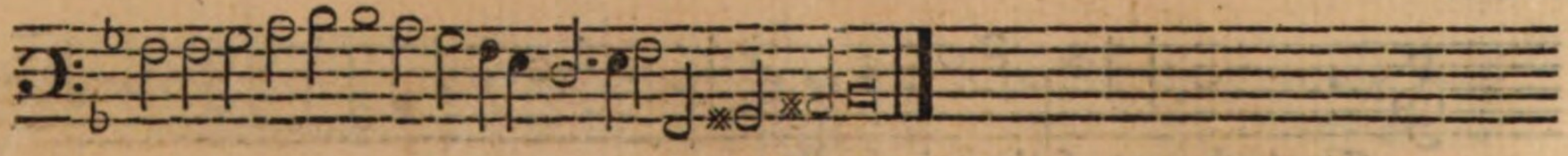


The higher part of the replie.

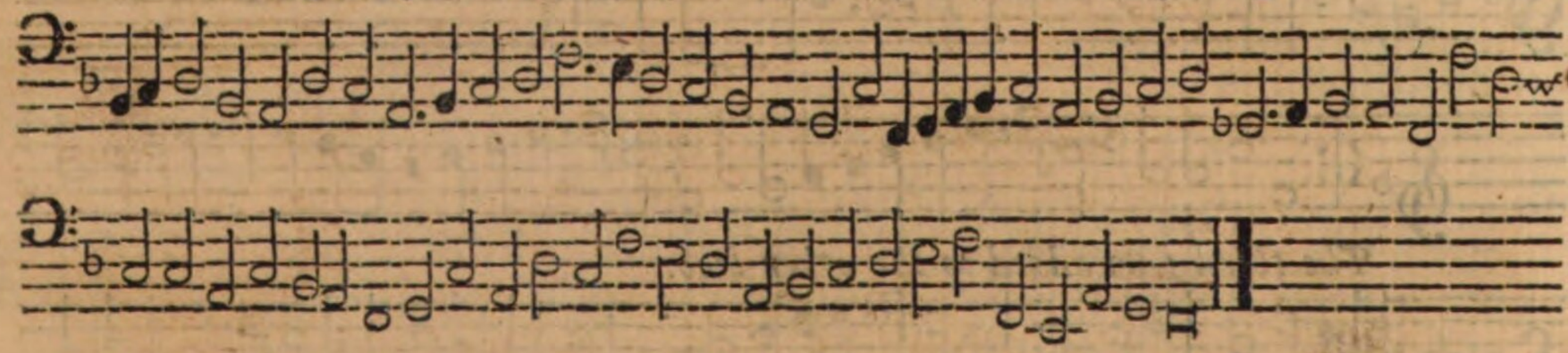


The lower part of the replie.



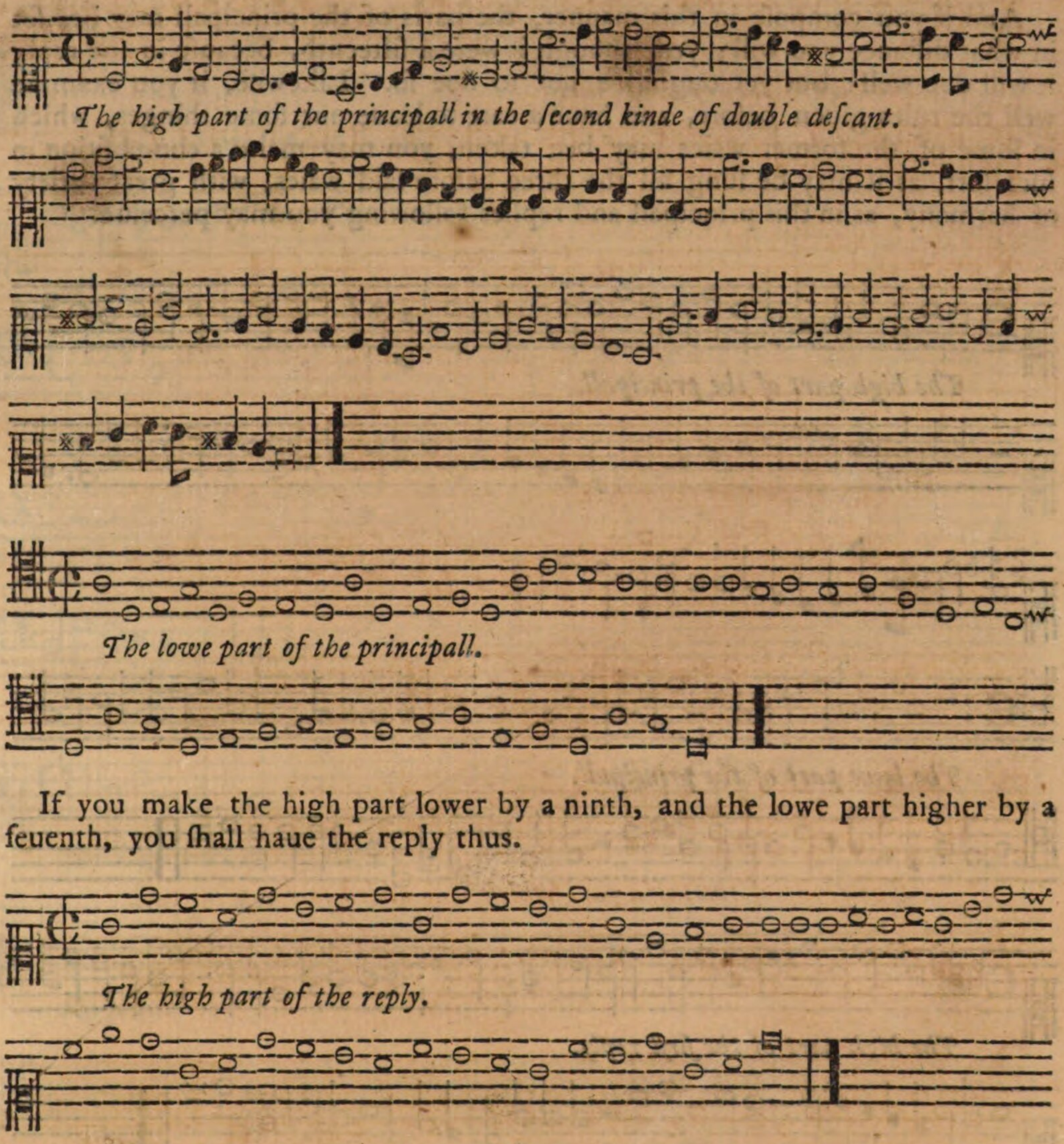


The replie of the third part which was added to the principall.



Notes to be obſerued in the ſecond kind of double deſcant.

In the ſecond kinde of double deſcant, where the replie hath contrarie motions to thoſe which were in the principall, keeping in the partes the ſame diſtances, if you put any *Cadences* in the principall, they muſt be without any diſcorde: and then may you put them in what manner you liſt. But if they haue any diſſonance, in the replie, they will produce hard effects. In this you may vſe the ſixt in the principall: but in anie caſe ſet not a tenth immediatelie before an eight, not a third before an vniſon, when the parts deſcend together, becauſe it will bee naught: but obſeruing the rules, your deſcant wil go well in this manner.

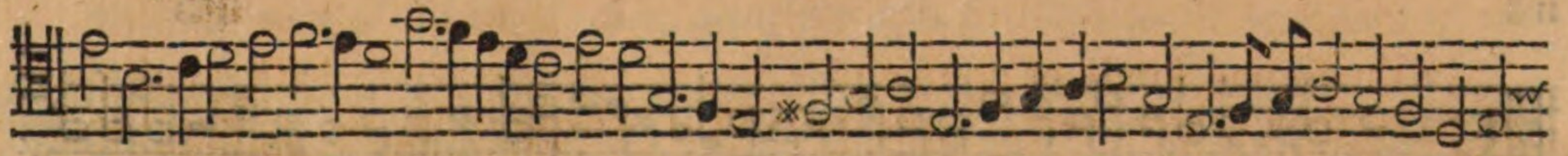


The high part of the principall in the ſecond kinde of double deſcant.

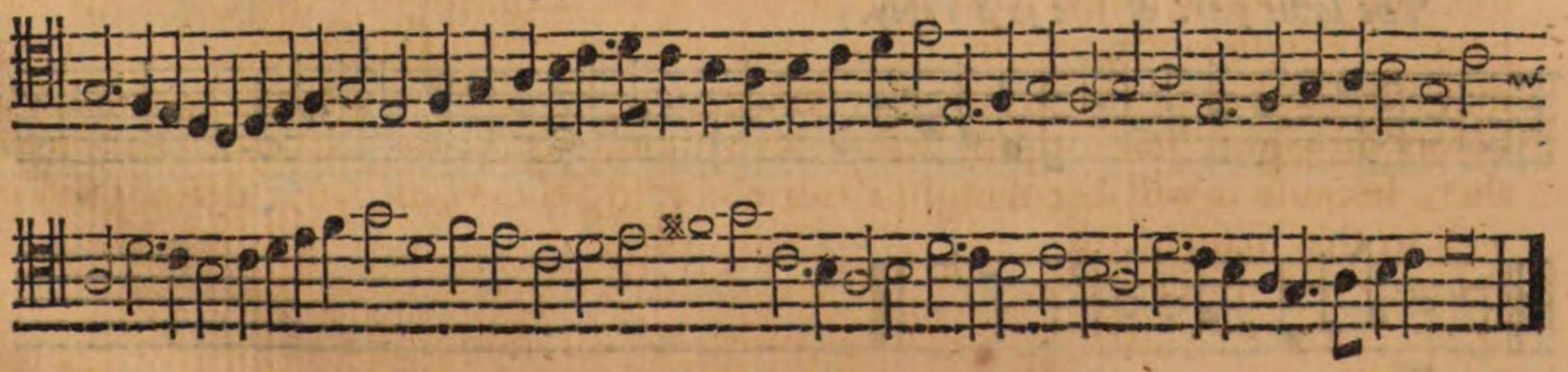
The lowe part of the principall.

If you make the high part lower by a ninth, and the lowe part higher by a feuenth, you ſhall haue the reply thus.

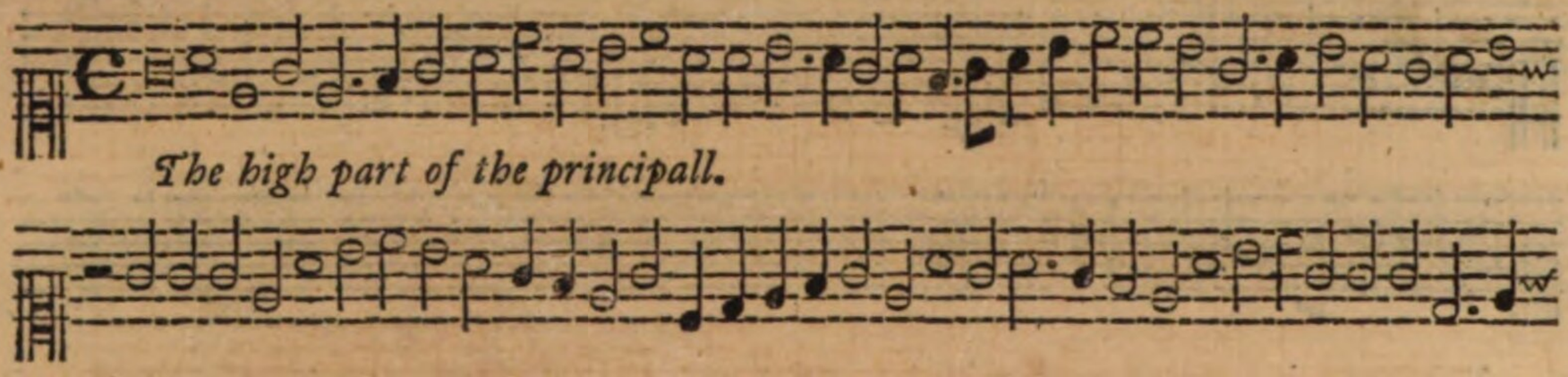
The high part of the reply.



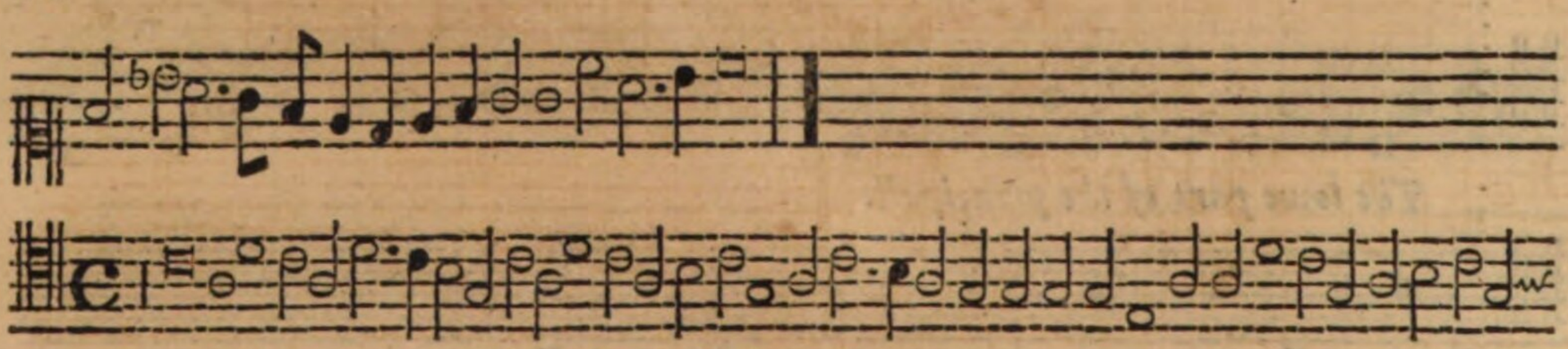
The lowe part of the reply.



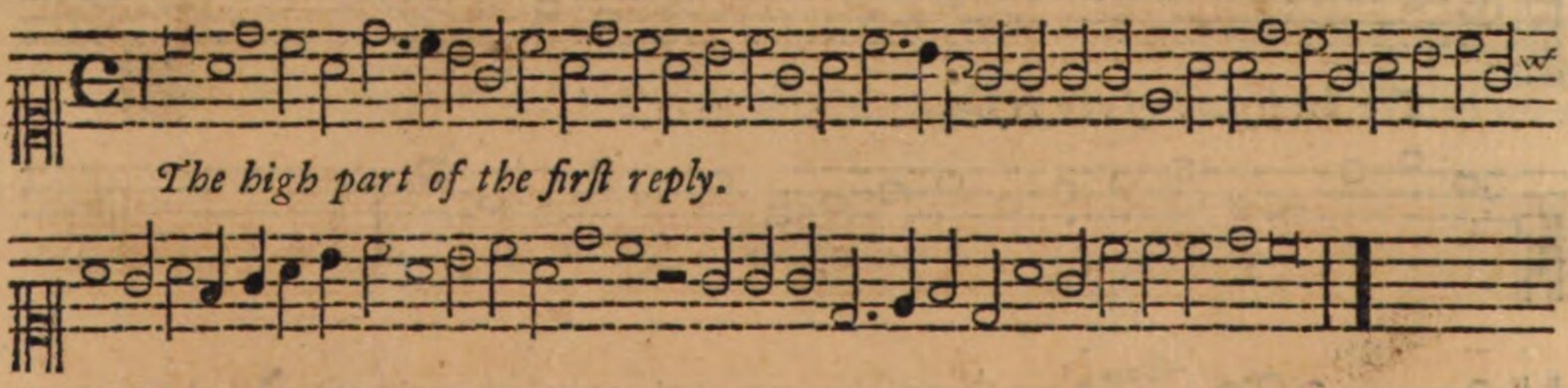
And if you compoſe in this manner, the parts of the principall may bee ſet in what diſtance you will; yea, though it were a fifteenth, becauſe in the reply it will doe well: but yet ought we not to doe ſo. Likewiſe, if you examine well the rules giuen before, and haue a care to leaue out ſome thinges, which in ſome of the former waies may bee taken, you may make a compoſition in ſuch ſort, as it may be ſung all the three before ſaid waies, with great variety of harmony, as in this principall and replies following you may perceiue.



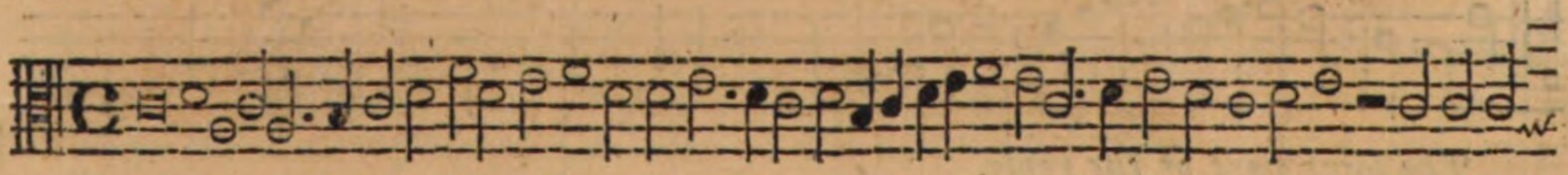
The high part of the principall.



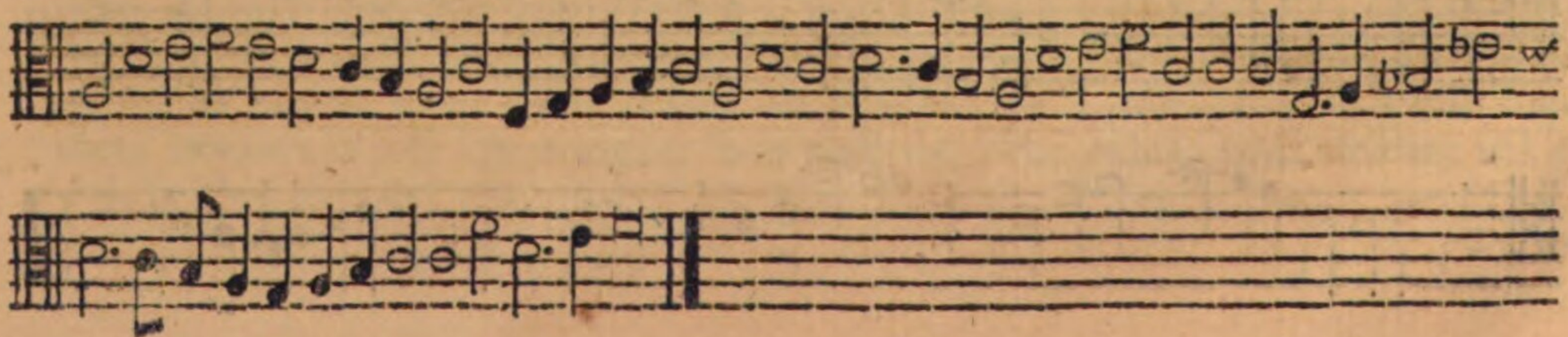
The lowe part of the principall.

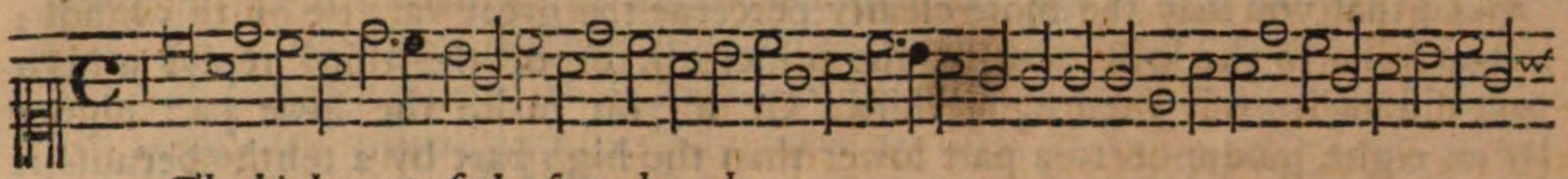


The high part of the firſt reply.

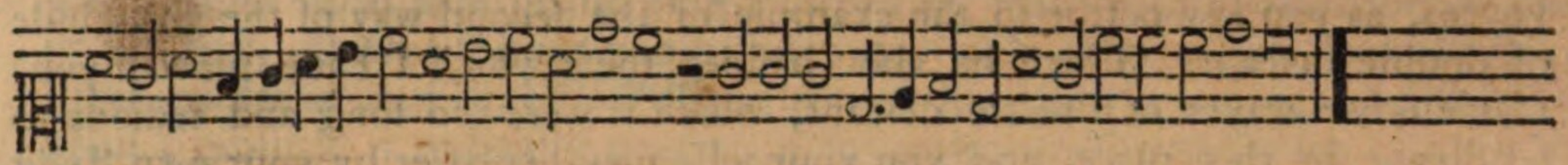


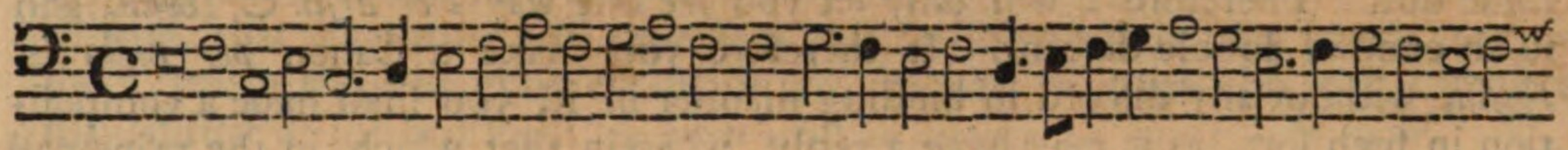
The lowe part of the firſt reply.



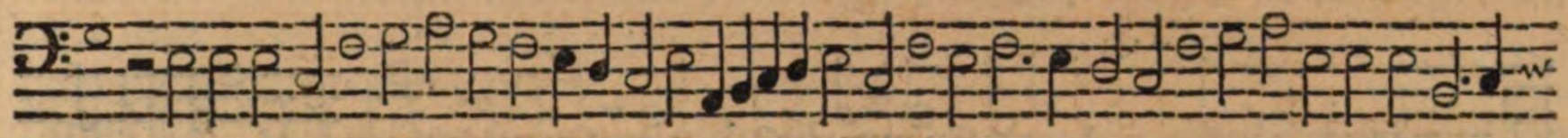


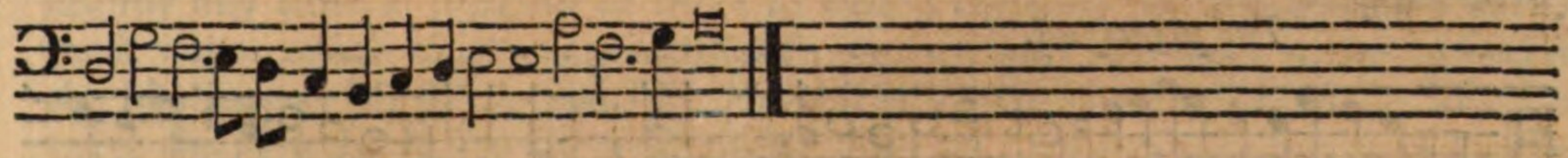
The high part of the ſecond reply.

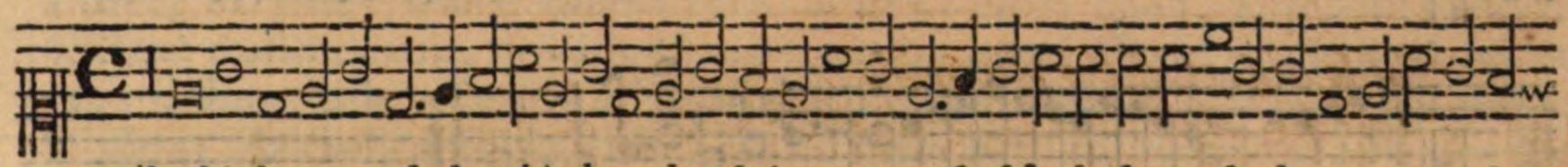




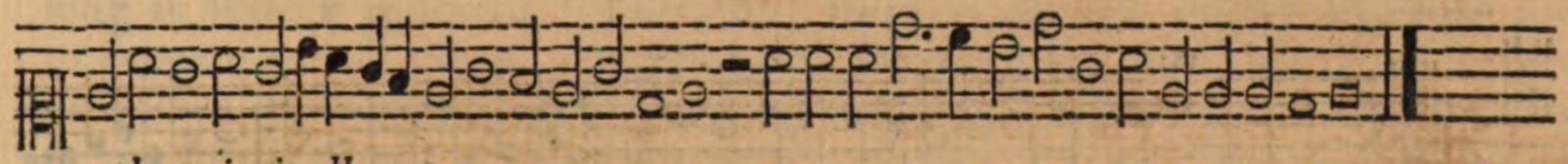
The lowe part of the ſecond reply.



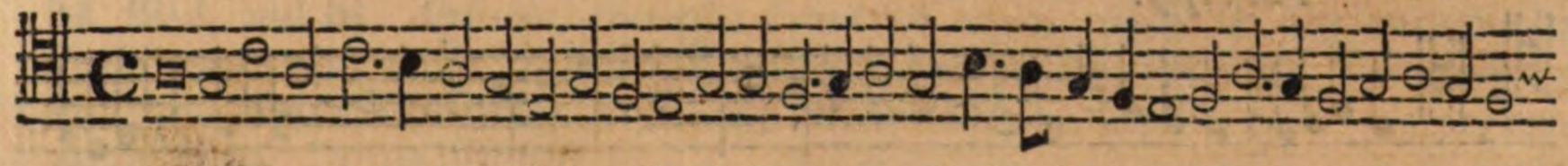




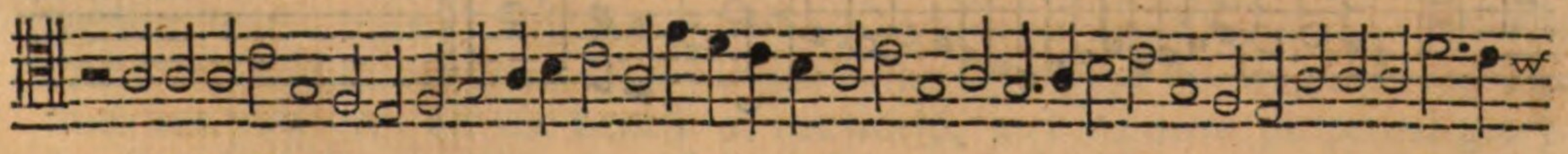
The high part of the third reply, being per arſin & theſin to the lowe part of



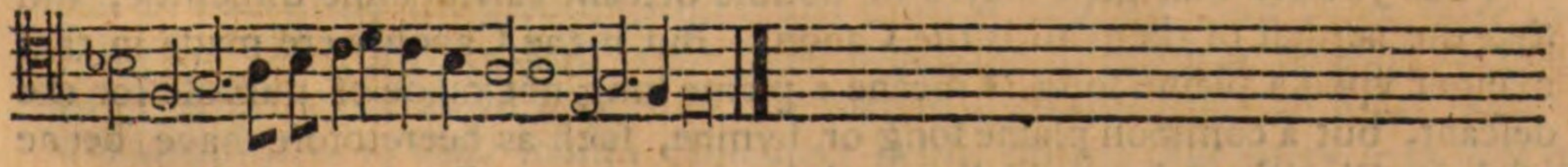
the principall.



The lowe part of the third reply, being per arſin & theſin to the high part of the

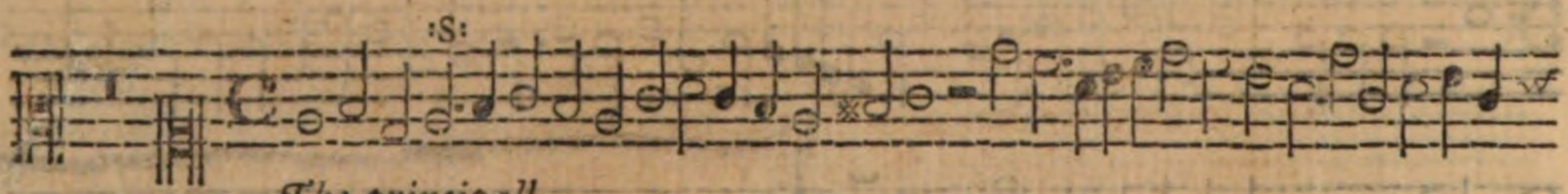


principall.

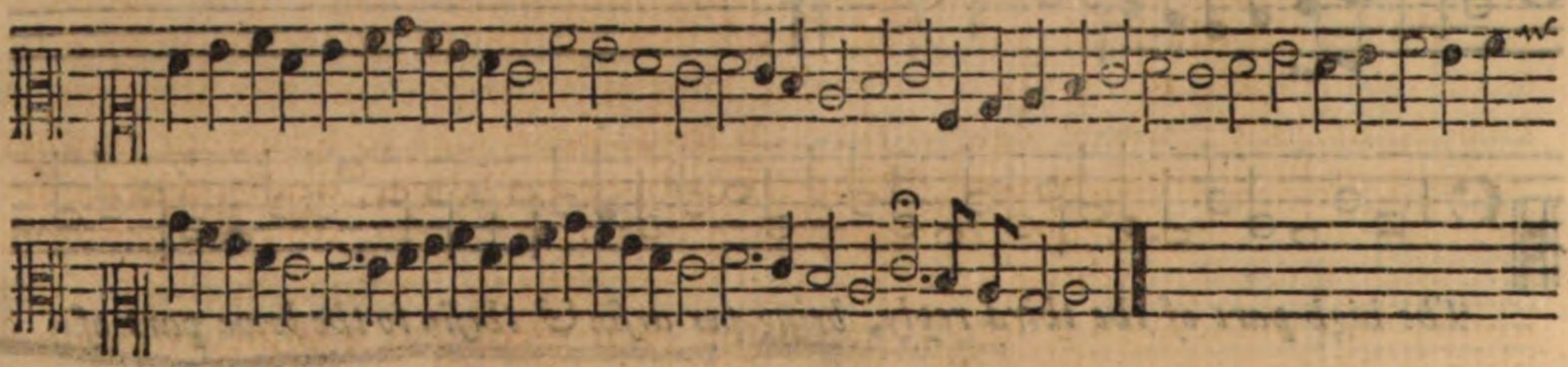


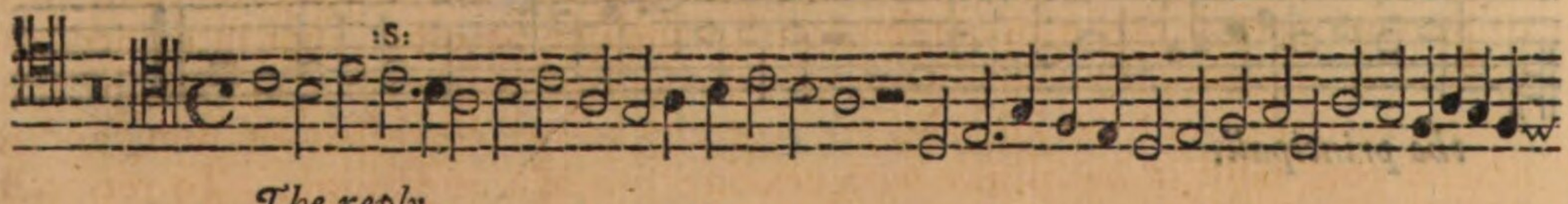
And

And that you may the more clearly perceiue the great varietie of this kinde; if you ioine to the lowe part of the principall, or of the third reply, a high part diſtant from it a tenth, or third: Or if you make the lowe part higher by an eight, and put to a part lower than the high part by a tenth (becauſe it will come better) euery one of thoſe wayes may by themſelues be ſung of three voyces, as you ſaw before in the example of the ſecond way of the firſt kinde of double deſcant. There be alſo (beſides theſe which I haue ſhowen you) manie other wayes of double deſcant, which it were too long and tedious to ſet downe in this place, and you your ſelfe may hereafter by your own ſtudy finde out. Therefore I will only let you ſee one way *Per arſin & theſin*, and ſo an ende of double deſcant. If therefore you make a Canon *per arſin & theſin*, without any diſcord in binding manner in it, you ſhall haue a compoſition in ſuch ſort, as it may haue a reply, wherein that which in the principall was the following part, may be the leading: as here you ſee in this example.

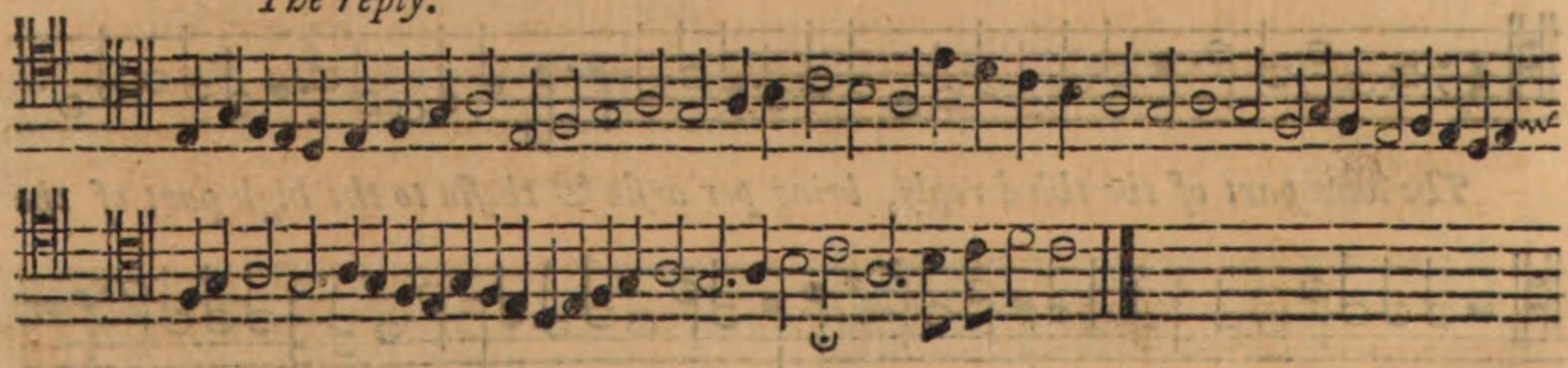


The principall.





The reply.



Thus you ſee that theſe wayes of double deſcant carrie ſome difficultie, and that the hardeſt of them all is the Canon. But if the Canon were made in that manner vpon a plaine ſong (I meane a plaine ſong not made of purpoſe for the deſcant, but a common plaine ſong or hymne, ſuch as heeretofore haue beene vſed in Churches) it would be much harder to doe. But becauſe theſe wayes ſerue rather for curioſitie, than for your preſent inſtruction, I would counſaile you to leaue to practice them, till you bee perfect in your deſcant, and in thoſe plaine

plaine wayes of Canon which I haue ſet downe; which will (as it were) leade you by the hand to a further knowledge: and when you can at the firſt ſight ſing two partes in one in thoſe kindes vpon a plaine ſong: then may you practice other hard wayes, and ſpeciallie thoſe *per arſin & theſin*; which of all other Canons carie both moſt difficultie, and moſt maieſtie: ſo that I thinke, that whoſo canne vpon anie plaine ſong whatſoeuer, make ſuch another way as that of M. *Bird*, which I ſhewed you before, may with great reaſon bee tearmed a great maiſter in muſick. But whoſoeuer can ſing ſuch a one at the firſt ſight, vpon a ground, may boldly undertake to make any Canon which in muſicke may be made. And for your further encouragement, thus much I may boldly affirme, that whoſoeuer will exerciſe himſelfe diligently in that kinde, may in ſhort time become an excellent Muſician, becauſe that hee who in it is perfect, may almoſt at the firſt ſight ſee what may be done vpon any plaine ſong.

And theſe few wayes which you haue already ſeene, ſhal be ſufficient at this time for your preſent inſtruction in two parts in one, vpon a plaine ſong. For if a man ſhould think to ſet downe euery way, and doe nothing all his life time, but daily inuent variety, hee ſhould loſe his labour: for any other might come after him, and inuent as many others as he hath done. But if you thinke to imploy any time in making of thoſe, I would counſell you diligently to peruſe thoſe wayes which my louing Maiſter (neuer without reuerence to be named of the Muſicians) M. *Bird*, and M. *Alphonſo* in a vertuous contention in loue betwixt themſelues, made vpon the plaine ſong of *Miſerere*; but a contention, as I ſaide, in loue: which cauſed them to ſtriue euery one to ſurmount another, without malice, enuie, or back-biting: but by great labour, ſtudie, and paines, each making other Cenſor of that which they had done. Which contention of theirs (ſpecially without enuie) cauſed them both to become excellent in that kinde, and winne ſuch a name, and gaine ſuch credit, as will neuer periſh ſo long as Muſick endureth. Therefore, there is no way readier to cauſe you to become perfect, then to contend with ſome one or other, not in malice (for ſo is your contention vpon paſſion, not for loue of vertue) but in loue ſhewing your aduerſarie your worke, and not ſcorning to bee corrected of him, and to amend your fault if he ſpeake with reaſon: but of this enough. To return to M. *Bird*, and M. *Alphonſo*, though either of them made to the number of fortie wayes and could haue made infinite more at their pleaſure, yet hath one man, my friend and fellow M. *George Waterhouſe*, vpon the ſame plaine ſong of *Miſerere*, for variety ſurpaſſed all who euer laboured in that kinde of ſtudy. For, he hath already made a thouſand wayes (yea and though I ſhould talk of halfe as many more, I ſhould not be farre wide of the truth) euery one different and ſeuerall from another. But becauſe I doe hope very ſhortly, that the ſame ſhall bee publiſhed for the benefit of the world, and his owne perpetual glory; I will ceaſe to ſpeake any more of them, but onely to admoniſh you, that whoſo will be excellent, muſt both ſpend much time in practice, and looke ouer the doings of other men. And as for thoſe who ſtand ſo much in opinion of their owne ſufficiencie, as in reſpect of themſelves they contemne all other men, I will leaue them to their fooliſh opinions: being aſſured that euery man but of meane diſcretion, will laugh them to ſcorne as fooles: imagining that all the gifts of God ſhould die in themſelues, if they ſhould be taken out of the world.

And as for foure parts in two, fixe in three, and ſuch like, you may hereafter make them vpon a plain ſong, when you ſhall haue learned to make them without it.

Phi. I will then take my leaue of you for this time, till my next leiſure: at which time I meane to learne of you that part of muſicke which reſteth. And now, becauſe I thinke my ſelfe nothing inferiour in knowledge to my brother, I meane to bring him with me to learn that which he hath not yet heard.

Ma. At your pleaſure. But I cannot ceaſe to pray you diligently to practice: for, that only is ſufficient to make a perfect Muſician.

THE

THE

THIRD PART

OF THE

INTRODUCTION TO MUSICKE

TREATING OF

COMPOSING OR SETTING OF SONGS.

Philomathes the Scholler. *Polymathes.*

Philomathes.

WHAT new and vnaccuſtomed paſſion, what ſtrange humour or minde-changing opinion tooke you this morning (Brother *Polymathes*) cauſing you without making mee acquainted, ſo early to bee gone out of your chamber? was it ſome fit of a feauer? or (which I rather beleeue) was it the ſight of ſome of thoſe faire faces, (which you ſpied in your yeſter nights walke) which haue baniſhed all other thoughts out of your minde, cauſing you to thinke the night long, and wiſh the day-light, that thereby you might find ſome occaſion of ſeeing your miſtris? or any thing elſe, I pray you hide it not from mee: for as hitherto I haue beene the ſecretarie (as you ſay) of your very thoughts: ſo if you conceale this, I muſt think that either your affection towards me, doth decreaſe, or elſe you begin to ſuſpect my ſecrecie.

Pol. You are too iealous: for I proteſt I neuer hid any thing from you concerning either you or my ſelfe: and whereas you talke of paſſions and minde-changing humours, thoſe ſeldome trouble men of my conſtitution: and as for a feauer, I knowe not what it is: and as for loue which you would ſeeme to thruſt vpon me, I eſteeme it as a fooliſh paſſion entering in empty braines, and nouriſhed with idle thoughts: and as of all other things I moſt contemne it; ſo doe I eſteeme them the greateſt fooles, who bee therewith moſt troubled.

Phi. Soft (brother) you goe to farre: the pureſt complexions are ſooneſt infected, and the beſt wits ſooneſt caught in loue. And to leaue out infinite examples of others, I could ſet before you thoſe whom you eſteemed chiefeſt in wiſedom, *Socrates*, *Plato*, *Ariſtotle*, and the very dogge himſelfe, all ſnared

in

in loue: but this is out of our purpoſe, ſhew mee the occaſion of this your timely departure.

Pol. I was informed yeſternight, that Maiſter *Polybius* did, for his recreation euerie morning priuately in his owne houſe, reade a lecture of *Ptolomey* his great *conſtruction:* and remembring that, this morning (thinking the day farther ſpent then in deede it was) I hied mee out, thinking that if I had ſtayed for you, I ſhould haue come ſhort: But to my no ſmall griefe I haue learned at his houſe, that he is gone to the Vniuerſitie to commence Doctor in medicine.

Phi. I am ſorry for that: but we will repaire that damage another way.

Pol. As how?

Phi. Employing thoſe houres, which wee would haue beſtowed in hearing of him, in learning of muſick.

Pol. A good motion: for you haue ſo well profited in ſo ſhort ſpace in that art, that the world may ſee that both you haue a good maiſter, and a quick conceit.

Phi. If my wit were ſo quick as my maiſter is ſkilfull, I ſhould quickly become excellent: but the day runneth away, ſhall we goe?

Pol. With a good will: what a goodly morning is this, how ſweete is this ſunne-ſhine? clearing the ayre, and baniſhing the vapours which threatened raine.

Phi. You ſay true, but I feare me I haue ſlept ſo long, that my Maiſter will either be gone about ſome buſineſſe, or then will be ſo troubled with other ſchollers, that wee ſhall hardly haue time to learne any thing of him. But in good time, I ſee him comming from home with a bundle of papers in his boſome: I will ſalute him. Good morrow Maiſter.

Ma. Scholler *Philomathes!* God giue you good morrow: I meruailed that ſince our laſt meeting (which was ſo long agoe) I neuer heard any thing of you.

Phi. The precepts which at that time you gaue me, were ſo many and diuerſe, that they required long time to put them in practice: and that hath beene the cauſe of my ſo long abſence from you: but now I am come to learne that which reſteth, and haue brought my brother to be my ſchoole-fellow.

Ma. He is hartily welcome; and now will I breake off my intended walke, and returne to the houſe with you. But hath your brother proceeded ſo farre as you haue done?

Phi. I pray you aſke himſelfe: for I knowe not what he hath; but before I knew what deſcant was, I haue heard him ſing vpon a plaine ſong.

Pol. I could haue both ſung vpon a plaine ſong, and began to ſet three or foure parts: but to no purpoſe, becauſe I was taken from it by other ſtudies; ſo that I haue forgotten thoſe rules which I had giuen mee for ſetting, though I haue not altogether forgotten my deſcant.

Ma. Who taught you?

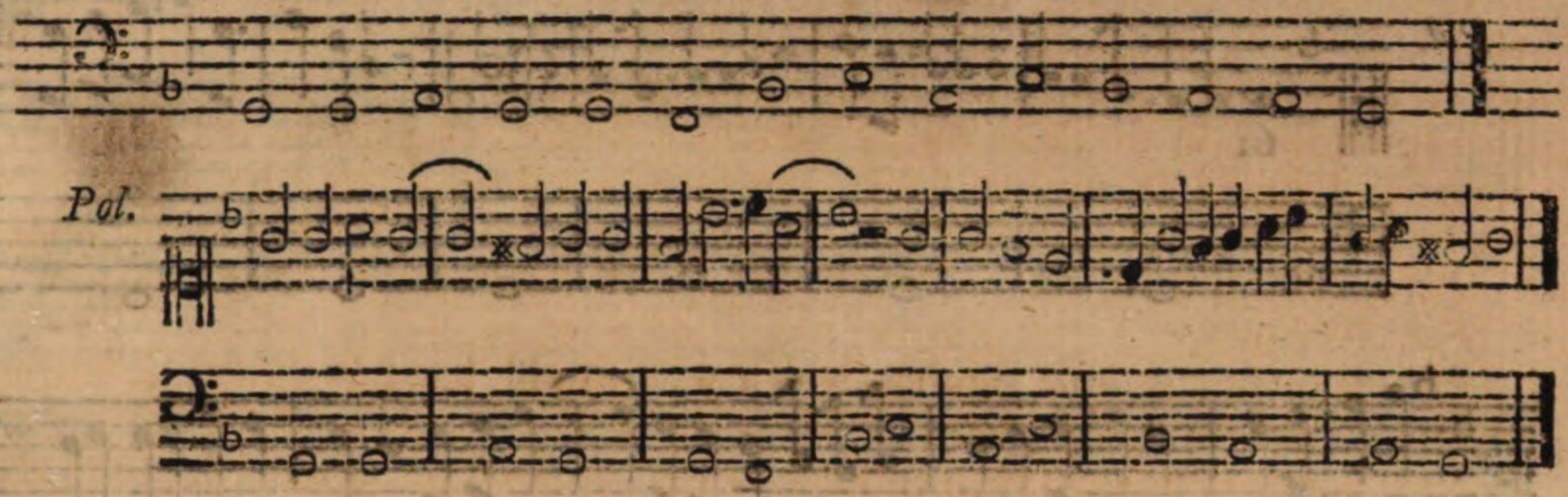
Pol. One maiſter *Bouldie.*

Ma. I haue heard much talke of that man, and becauſe I would knowe the tree by the fruit, I pray you let me heare you ſing a leſſon of deſcant.

Pol. I will if it pleaſe you to giue me a plaine ſong.

Ma.

Ma. Here is one: ſing vpon it.



Phi. Brother, if your deſcanting bee no better then that, you will gaine but ſmall credit by it.

Pol. I was ſo taught: and this kinde of deſcanting, was by my maiſter allowed, and eſteemed as the beſt of all deſcant.

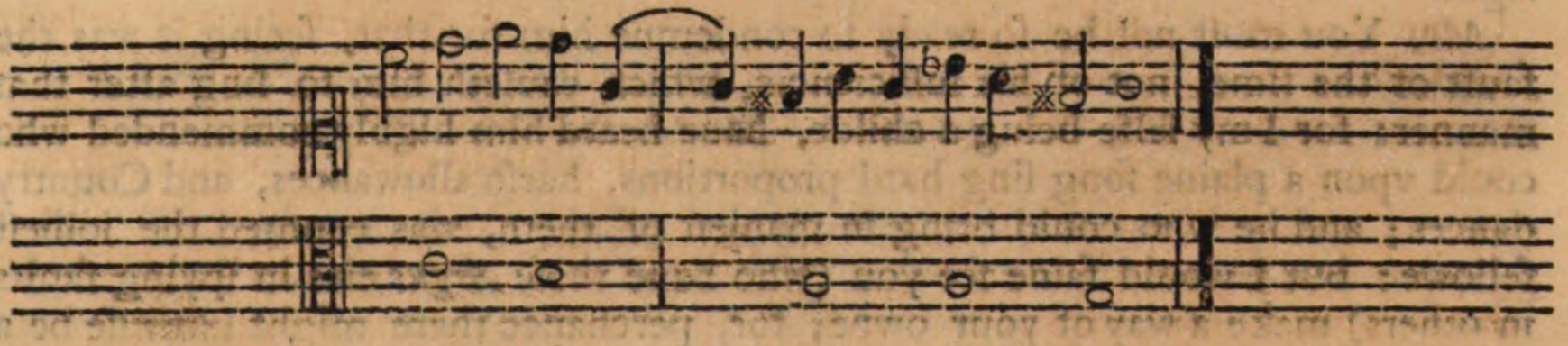
Phi. Whoeuer gaue him his name, hath either foreknowen his diſtinie, or then hath well and perfectlie read *Plato* his *Cratylus*.

Pol. Why ſo?

Phi. Becauſe there be ſuch bolde taking of allowances, as I durſt not haue taken, if I had feared my Maiſters diſpleaſure.

Ma. Why? wherein doe you diſallow them?

Phi. Firſt of all, in the ſecond note is taken a diſcord for the firſt part of the note, and not in the beſt manner, nor in binding: the like fault is in the fift note. And as for the two notes before the cloſe, the end of the firſt is a diſcord to the ground, and the beginning of the next likewiſe a diſcord: but I remember when I was practicing with you, you did ſet mee a cloſe thus:



Two diſcords together condemned.

which you did ſo farre condemne as that (as you ſaide) there could not readily bee a worſe made. And though my brothers bee not the verie ſame, yet is it Coſin germaine to it: for this deſcendeth where his aſcendeth, and his deſcendeth where this aſcendeth, that in effect they bee both one.

Pol. Do you then finde fault with the firſt part of the ſecond note?

Phi. Yea, and juſtly.

Pol. It is the fuge of the plaine ſong, and the point will excuſe the harſhneſſe, and ſo likewiſe in the fift note: for ſo my Maiſter taught me.

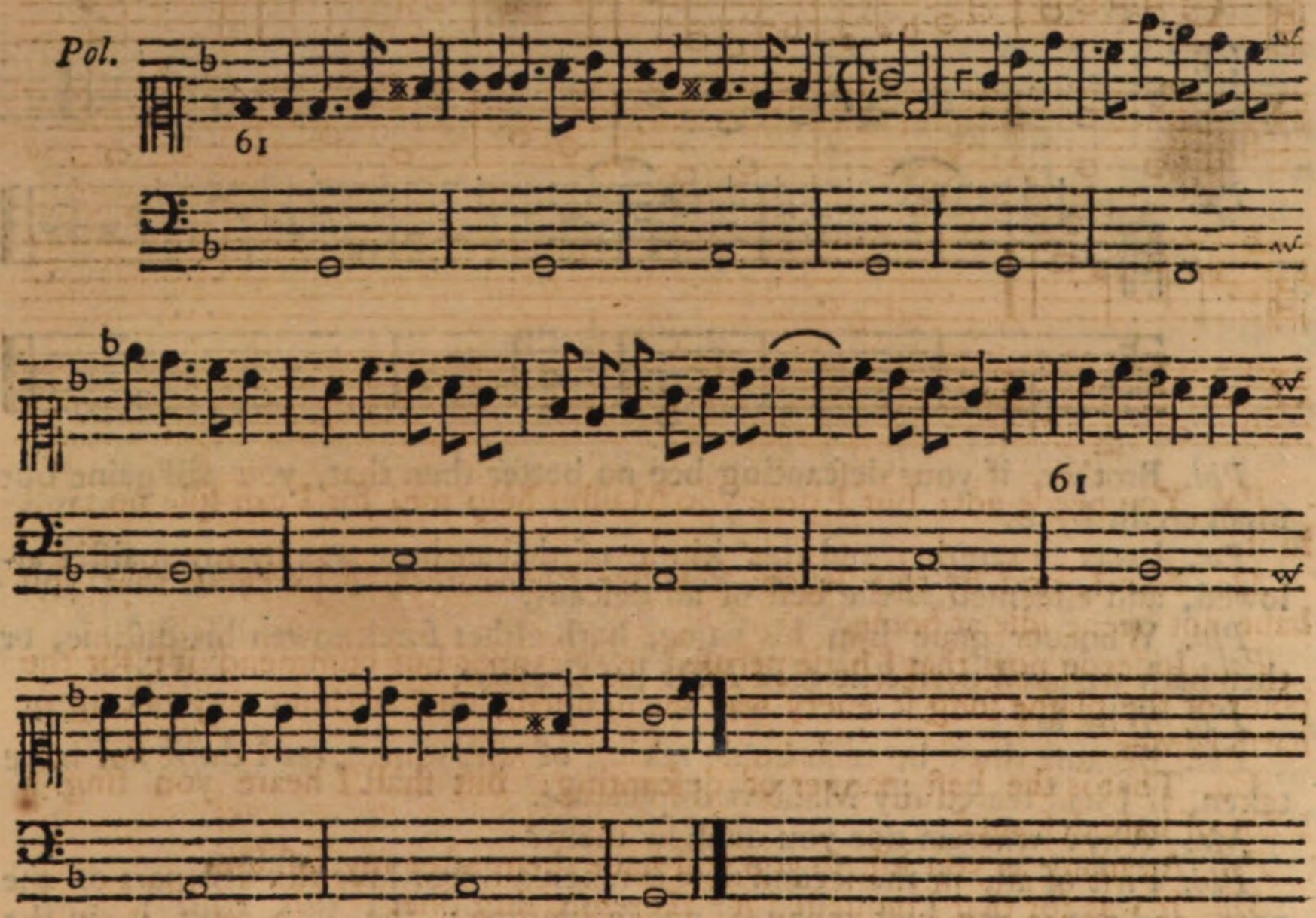
Phi. But I was taught otherwiſe: and rather then I would haue committed ſo groſſe ouerſight, I would haue left out the point; although here both the point might haue beene brought in otherwiſe, and thoſe offences left out.

Harſh cordes not to be taken for the pointes ſake.

Ma. I pray you (good Maiſter *Polymathes*) ſing another leſſon.

Proportions are not ridiculoſly to be taken.

Pol.



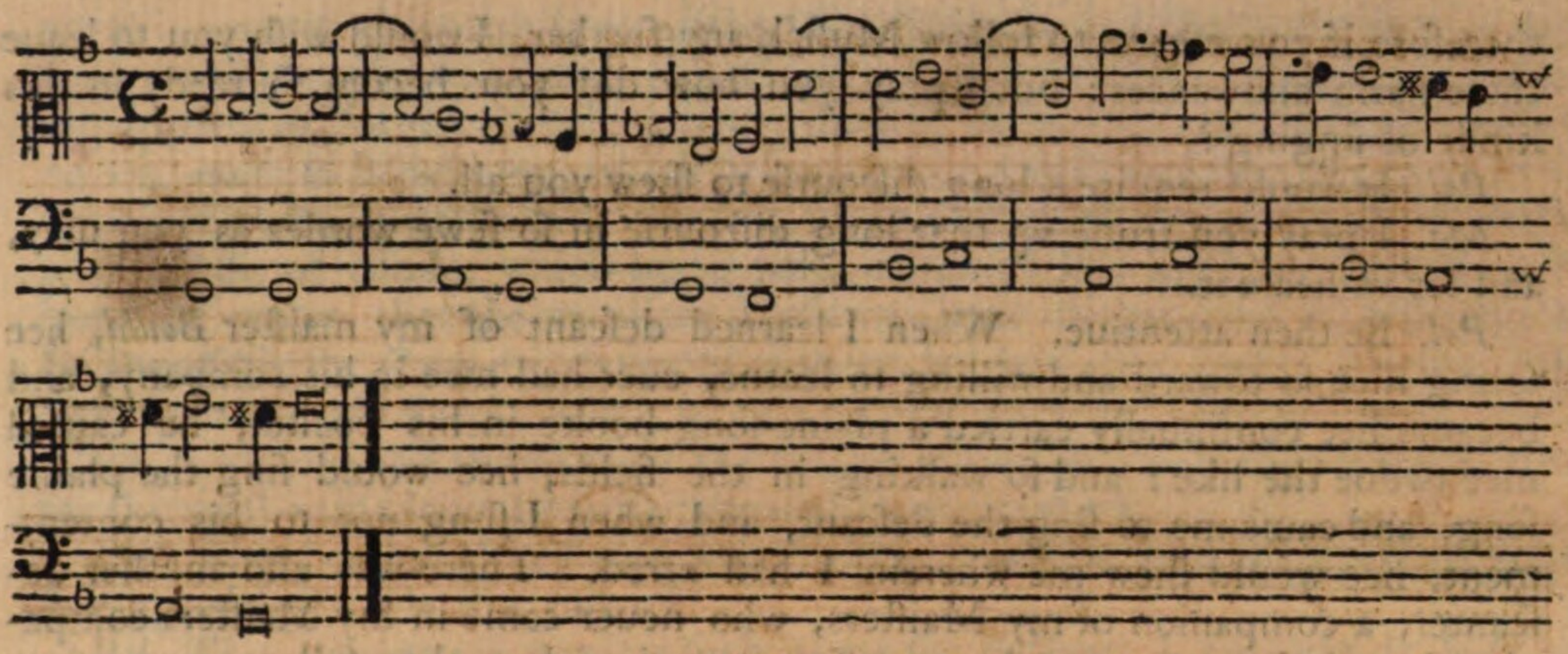
Phi. I promiſe you (brother) you are much beholding to *Sellingers round* for that beginning of yours, and your ending you haue taken *Seſqui-paltry* very right.

Ma. You muſt not be ſo ready to condemne him for that, ſeeing it was the fault of the time, not of his ſufficiencie, which cauſeth him to ſing after that manner: for I my ſelfe being a childe, haue heard him highly commended who could vpon a plaine ſong ſing hard proportions, harſh allowances, and Country dances; and he who could bring in manieſt of them, was counted the iollieſt fellowe: but I would faine ſee you (who haue thoſe *Argus* eies in ſpying faults in others) make a way of your owne; for, perchance there might likewiſe be a hole (as they ſay) found in your owne coat.

Phi. I would be aſhamed of that, ſpecially hauing had ſo many good precepts, and practicing them ſo long.

Pol. I pray you then ſet down one, that we may ſee it.

Phi. Here it is, and I feare not your cenſure.



The fuge of the first lesson brought in without bad allowances.

Pol. You neede not: but I pray you Maister help me, for I can spie no fault in it.

Ma. Nor I, and by this lesson (scholler *Philomathes*) I perceiue that you haue not beene idle at home.

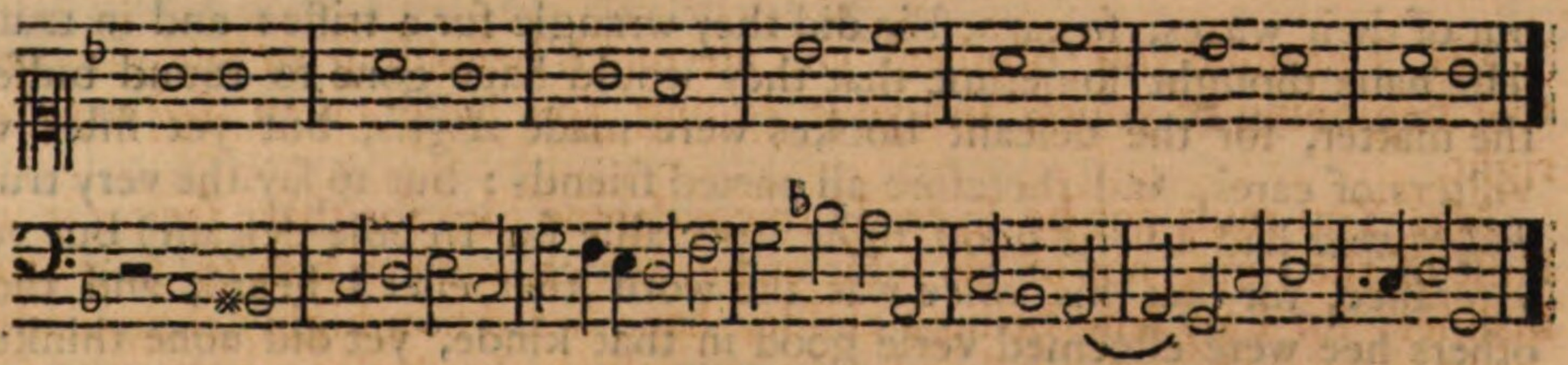
Pol. Indeede now that I haue perused it, I cannot but commend it: for the point of the plaine song is euery way maintained, and without any taking of harsh cordes.

Ma. That is the best manner of descanting: but shall I heare you sing a lesson of base descant?

Pol. As many as you list, so you will haue them after my fashion.

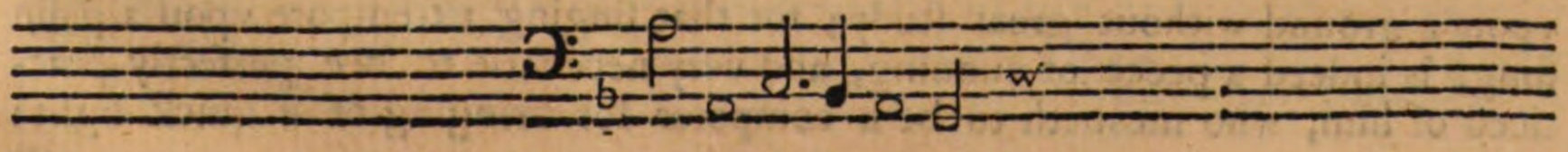
Ma. It was for that I requested it: therefore sing one.

Pol.



Ma. The first part of your lesson is tolerable and good, but the ending is not so good: for the end of your ninth note is a discord, and vpon another discord you haue begun the tenth; breaking *Priscians* head to the very braine: but I knowe you will goe about to excuse the beginning of your tenth note, in that it is in binding wise: but though it be bound, it is in fetters of rusty yron, not in the chaines of gold; for no eare hearing it, but will at the first hearing loathe it: and though it bee the point, yet might the point haue beene as neerely followed in this place, not causing such offence to the eare. And to let you see with what little alteration, you might haue auoided so great an inconuenience: here be all your owne notes of the fift barre in the very same substance as you had them, though altered somewhat in time and forme:

Binding no excuse for two discords together.



therefore

therefore if you meane to follow Muſick any further, I would wiſh you to leaue thoſe harſh allowances: but I pray you how did you becom ſo ready in this kinde of ſinging?

Pol. It would require a long diſcourſe to ſhew you all.

Ma. I pray you truſſe vp that long diſcourſe in ſo fewe wordes as you may, and let vs heare it.

Pol. Be then attentiue. When I learned deſcant of my maiſter *Bould*, hee ſeeing mee ſo toward and willing to learne, euer had mee in his company, and becauſe hee continually carried a plaine-ſong-booke in his pocket, he cauſed mee to doe the like: and ſo walking in the fields, hee would ſing the plaine ſong, and cauſe me to ſing the deſcant, and when I ſung not to his contentment, hee would ſhew me wherein I had erred. There was alſo another deſcanter, a companion of my Maiſters, who neuer came in my Maiſters companie (though they were much converſant together) but they fell to contention, ſtriuing who ſhould bring in the point ſooneſt, and make hardeſt proportions, ſo that they thought they had wonne great glory, if they had brought in a point ſooner, or ſung harder proportions, the one then the other: but it was a worlde to heare them wrangle, euerie one defending his owne for the beſt. What? (ſaith the one) you keepe not time in your proportions: you ſing them falſe (ſaith the other) what proportion is this? (ſaith hee) *Seſqui-paltery* ſaith the other: nay (would the other ſay) you ſing you know not what, it ſhould ſeeme you came latelie from a Barbers ſhop, where you had * *Gregory Walker*, or a *Curranta* plaide in the newe proportions by them lately found out, called *Seſquiblinda*, and *Seſqui harken after*; ſo that if one vnacquainted with muſicke, had ſtoode in a corner and heard them, hee would haue ſworn they had beene out of their wittes, ſo earneſtlie did they wrangle for a trifle: and in truth I my ſelfe haue thought ſometime that they would haue gone to round buffets with the matter, for the deſcant bookes were made *Angels*, but yet fiſtes were no viſiters of eares, and therefore all parted friends: but to ſay the very truth, this *Polyphemus* had a verie good ſight (ſpeciallie for trebble deſcant) but very bad vtterance, for that his voice was the worſt that euer I heard, and though of others hee were eſteemed verie good in that kinde, yet did none thinke better of him then hee did of himſelfe: for if one had named and aſked his opinion of the beſt compoſers liuing at this time, hee would ſay in a vaine glorie of his owne ſufficiencie; tuſh, tuſh (for theſe were his vſuall wordes) hee is a proper man, but hee is ho deſcanter, hee is no deſcanter, there is no ſtuffe in him, I will not giue two pinnes for him except hee hath deſcant.

* That name in deriſion they haue giuen, this quadrant pauan, becauſe it walketh mongſt the Barbars and Fidlers, more common then any other.

Phi. What? can a compoſer be without deſcant?

Ma. No: but it ſhould ſeeme by his ſpeech, that except a man be ſo drownd in deſcant, that hee can doe nothing elſe in Muſicke, but wreſt and wring in hard points vpon a plaine ſong, they would not eſteeme him a deſcanter: but though that be the *Cyclops* his opinion, he muſt giue us leaue to follow it if we liſt: for, we muſt not thinke but he, that can formally and artificially put three, foure, fiue, ſixe, or more parts together, may at his eaſe ſing one part vpon a ground without great ſtudy; for that ſinging extempore vpon a plain ſong, is indeed a peece of cunning, and very neceſſarie to bee perfectly practiced of him, who meaneth to be a compoſer for bringing of a quick ſight: yet

yet is it a great abſurdity ſo to ſeeke for a ſight, as to make it the end of our ſtudy, applying it to no other vſe: for as a knife or other inſtrument not being applied to the end for which it was deuiſed (as to cut) is vnprofitable and of no vſe, euen ſo is deſcant; which being vſed as a help to bring ready ſight in ſetting of parts, is profitable: but not being applied to that end, is of itſelfe like a puffe of winde, which being paſt, commeth not againe. Which hath been the reaſon that the excellent Muſicians haue diſcontinued it, although it be vnpoſſible for them to compoſe without it: but they rather employ their time in making of ſongs, which remain for the poſterity, then to ſing deſcant; which is no longer knowen than the ſingers mouth is open expreſſing it, and for the moſt part cannot be twiſe repeated in one manner.

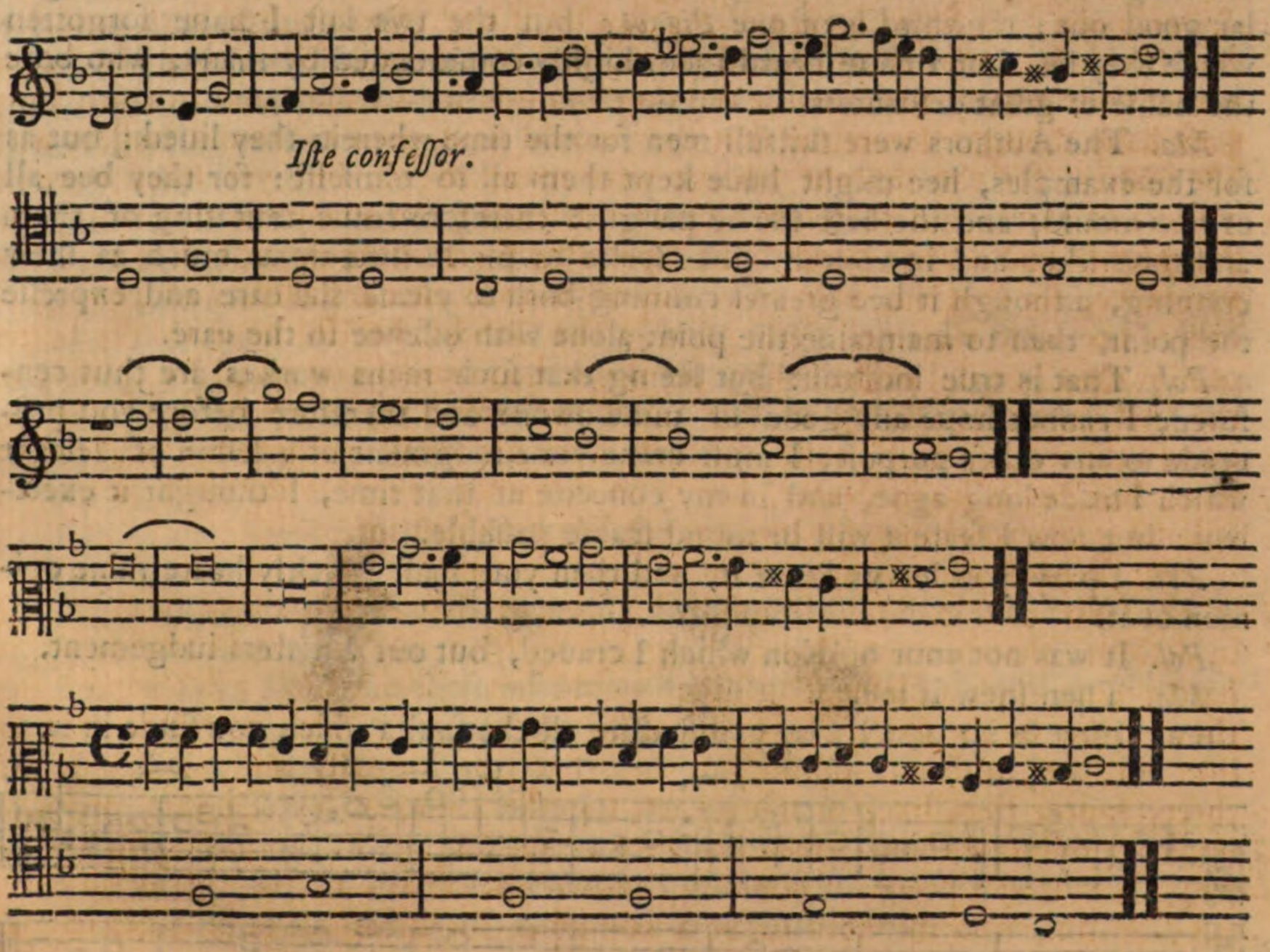
Phi. That is true: but I pray you brother proceede with the cauſe of your ſinging of deſcant in that order.

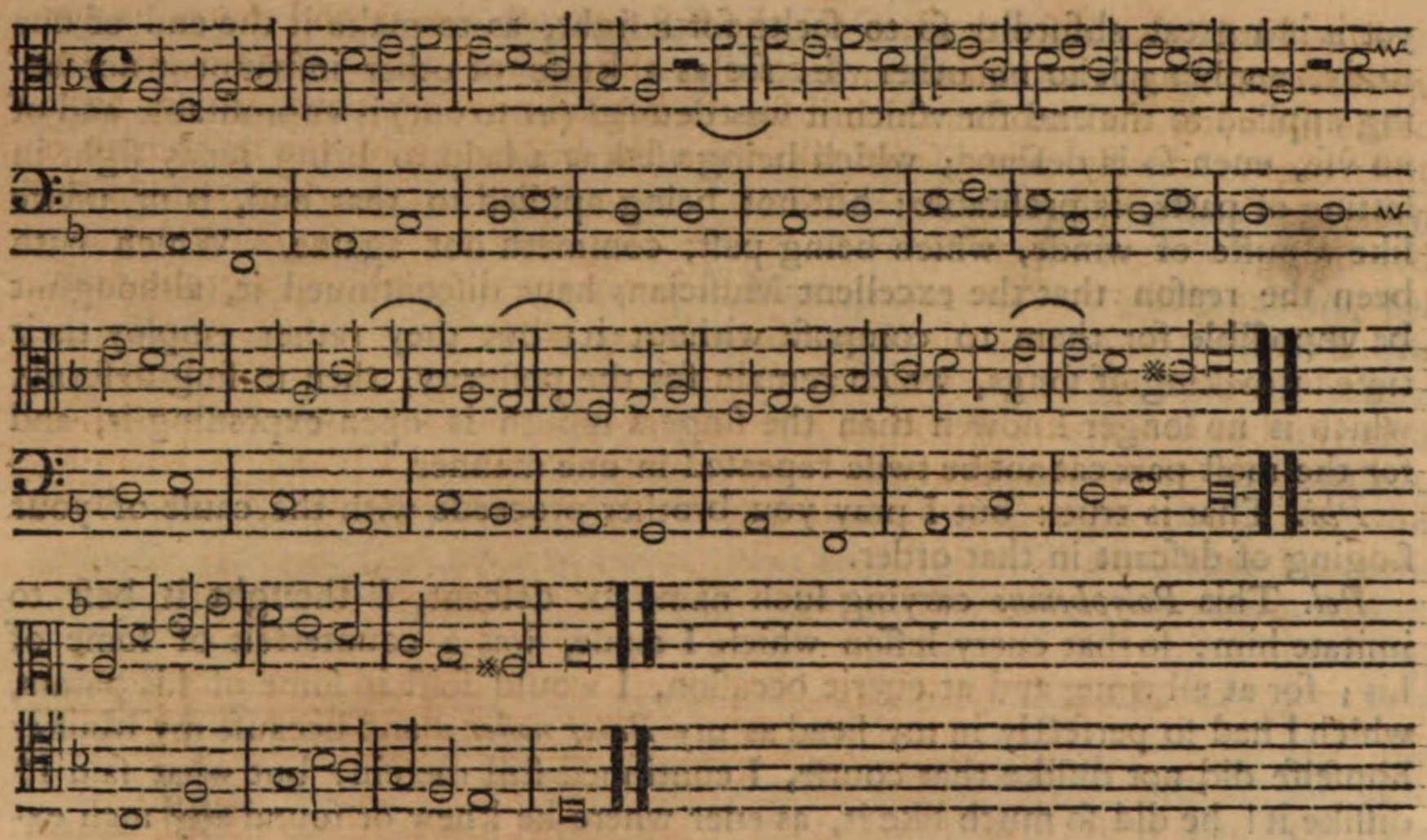
Pol. This *Polyphemus* carying ſuch name for deſcant, I thought it beſt to imitate him: ſo that euery leſſon which I made, was a counterfeit of ſome of his; for at all times and at euerie occaſion, I would foiſt in ſome of his points, which I had ſo perfectly in my head as my *Pater noſter:* and becauſe my Maiſter himſelfe did not diſlike that courſe, I continued ſtill therein: but what ſaid I? diſlike it! he did ſo much like it, as euer where he knew or found any ſuch example, he would write it out for me to imitate it.

A courſe not to be diſliked, if it had been done with iudgment.

Ma. I pray you ſet down two or three of thoſe examples.

Pol. Here be ſome which he gaue me, as authorities wherewith to defend mine owne:





Ma. Such lippes, ſuch lettiſe: ſuch authoritie, ſuch imitation: but is this maiſter *Boulds* own deſcant?

Pol. The firſt is his owne, the ſecond hee wrote out of a verſe of two partes of an *Agnus Dei*, of one *Henry Ryſbie*, and recommended it to mee for a ſingular good one; the third is of one *Piggot*: but the two laſt I haue forgotten whoſe they be, but I haue heard them highly commended by many, who bore the name of great deſcanters.

Ma. The Authors were ſkilfull men for the time wherein they liued: but as for the examples, hee might haue kept them all to himſelfe: for they bee all of one mould, and the beſt ſtarke naught: therefore leaue imitating of them and ſuch like, and in your muſicke ſeeke to pleaſe the eare as much as ſhew cunning, although it bee greater cunning both to pleaſe the eare and expreſſe the point, then to maintaine the point alone with offence to the eare.

In muſick both the eare is to be pleaſed and art ſhewed.

Pol. That is true indeede: but ſeeing that ſuch mens workes are thus cenſured, I cannot hope any good of mine owne: and therefore before you proceede to any other purpoſe, I muſt craue your iudgment of a leſſon of deſcant which I made long agoe, and in my conceite at that time, I thought it excellent: but now I feare it will be found ſcarce paſſable.

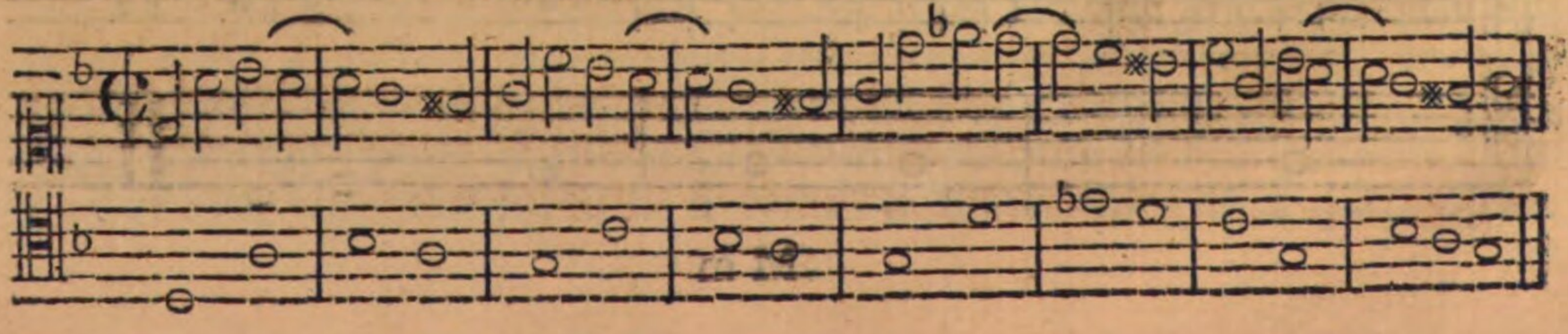
Phi. I pray you let vs heare it, and then you ſhall quickly heare mine opinion of it.

Pol. It was not your opinion which I craued, but our Maiſters iudgement.

Ma. Then ſhew it me.

Pol. Here it is: and I pray you declare all the faults which you finde in it.

Faults in this leſſon.

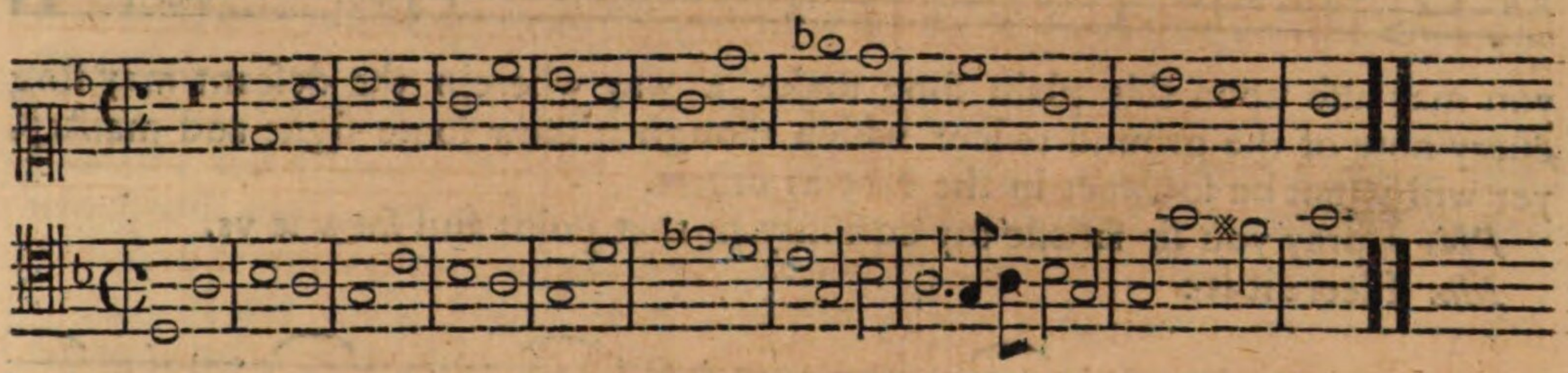


Ma. Firſt, that diſcord taken for the firſt part of the ſecond note, is not good aſcending in that manner: ſecondly, the diſcord taken for the laſt part of the fift note, and another diſcord for the beginning of the next, is very harſh and naught: thirdly, the diſcord taken for the beginning of the tenth note is naught, it and all the other notes following are the ſame thing which were in the beginning without any difference, ſauing that they are foure notes higher: laſtly, your cloſe you haue taken thrice before in the ſame leſſon; a groſſe fault, in ſixteene notes, to ſing one thing foure times ouer.

Phi. I would not haue uſed ſuch ceremonies to anatomiſe euery thing particularly: but at a word I would haue flung it away, and ſaid it was ſtark naught.

Pol. Soft ſwift: you who are ſo ready to finde faults, I pray you let vs ſee how you can mend them, maintaining the point in euery note of the plaine ſong as I haue done?

Phi. Many wayes without the fuge and with the fuge, eaſily thus.



The former leſſons bettered.

Pol. But you haue remoued the plain ſong into the trebble, and cauſed it to reſt two whole ſemibriefes.

Phi. You cannot blame mee for that, ſeeing I haue neither added to it, nor paired from it: and I truſt when I ſing upon a plaine ſong, I may chuſe whether I wil ſing trebble or baſe deſcant.

Pol. You ſay true.

Ma. But why haue you made it in a manner all counterpoint? ſeeing there was enough of other ſhift.

Phi. Becauſe I ſaw none other way to expreſſe euery note of the plaine ſong.

Ma. But there is another way to expreſſe euery note of the plaine ſong, breaking it but very little, and therefore finde it out.

Pol. If I can finde it out before you, I will thinke myſelfe the better deſcanter.

Phi. Doe ſo.

Pol. Faith, I wil leaue further ſeeking for it, for I cannot finde it.

Phi. Nor I.

Pol. I am glad of that: for it would haue grieved mee if you ſhould haue found it out and not I.

Phi. You be like unto thoſe who reioice at the aduerſity of others, though it doe not any thing profit themſelues.

Pol. Not ſo: but I am glad that you can ſee no further into a milſtone then myſelfe, and therefore I wlll pluck up my ſpirits (which before were ſo much dulled, not by mine owne fault, but by the fault of them who taught me) and *Audere aliquid breuibus gyris & carcere dignum*, becauſe I mean to be *aliquid*.

Phi. So you ſhall, though you be a Dunce perpetually.

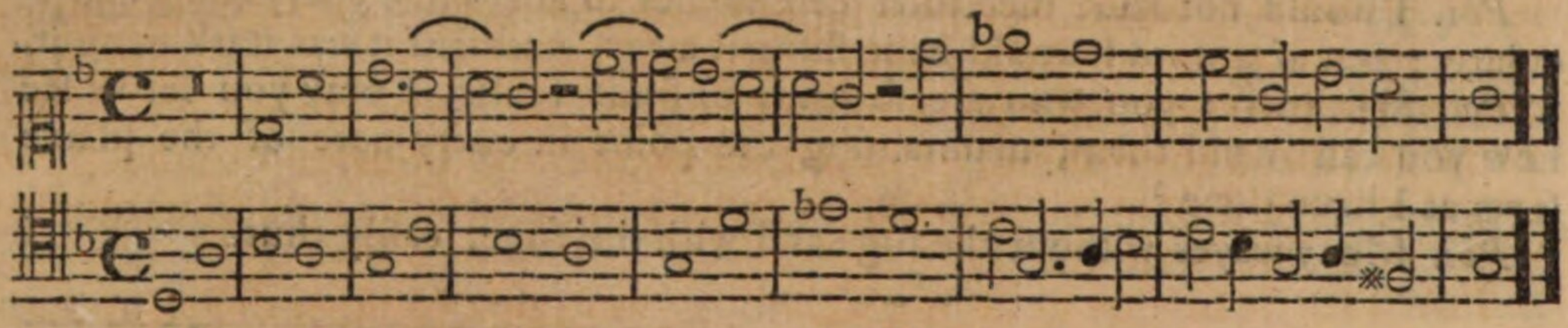
Pol.

Pol. That I denie, as vnpoſſible, in that ſenſe as it was ſpoken.

Ma. Theſe reaſonings are not for this place, and therefore againe to your leſſon of Deſcant.

Pol. We haue both giuen it ouer as not to be found out by vs: and thereupon grew our iarre.

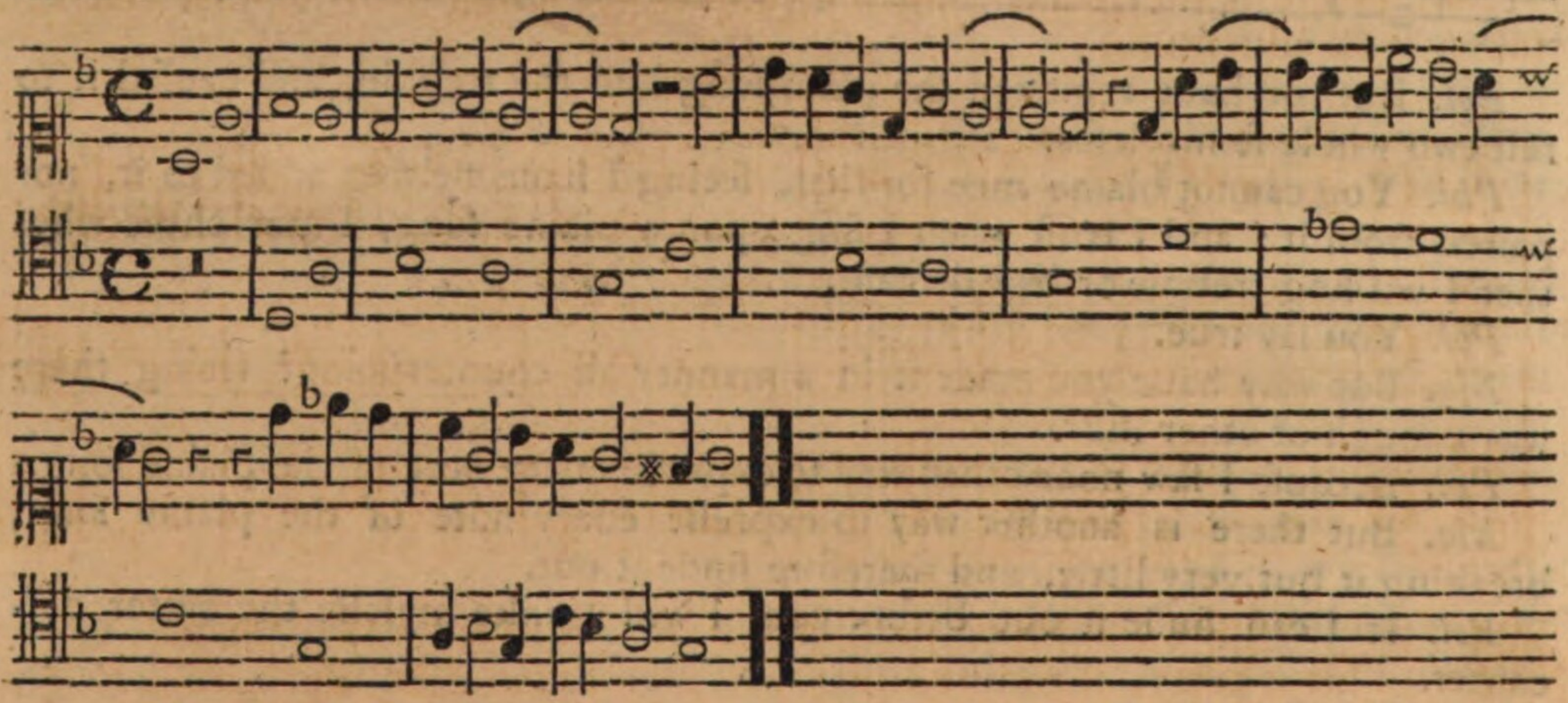
Ma. Then heere it is, though either of you might haue found out a greater matter: and becauſe you cauelled at his remouing the plaine ſong to the trebble, heere I haue ſet it (as it was before) loweſt:



you may alſo upon this plain ſong make a way wherein the deſcant may ſing euery note of the ground twice: which though it ſhew ſome ſight and maiſtry, yet will it not be ſo ſweet in the eare as others.

Phi. I pray you ſir ſatisfie my curioſity in that point and ſhew it vs.

Ma. Heere it is:



and though it goe harſh in the eare, yet bee there not ſuch allowances in taking of diſcordes vſed in it as might any way offende: but the vnpleaſantneſſe of it commeth of the wreſting in of the point. For ſeeking to repeate the plaine ſong, againe the muſicke is altered in the aire, ſeeming as it were another ſong: which doth diſgrace it ſo farre as nothing more. And though a man (conceiting himſelfe in his owne ſkill, and glorying in that hee can deceiue the hearer) ſhould at the firſt ſight ſing ſuch a one as this is, yet another ſtanding by, and perchaunce a better Muſician then hee, not knowing his determination, and hearing that vnpleaſantneſſe of the muſicke might iuſtly condemne it as offenſiue to the eare; then woulde the deſcanter alledge for his defence, that it were euerie note of the plaine ſong twice ſung ouer; and this or ſome ſuch like

would

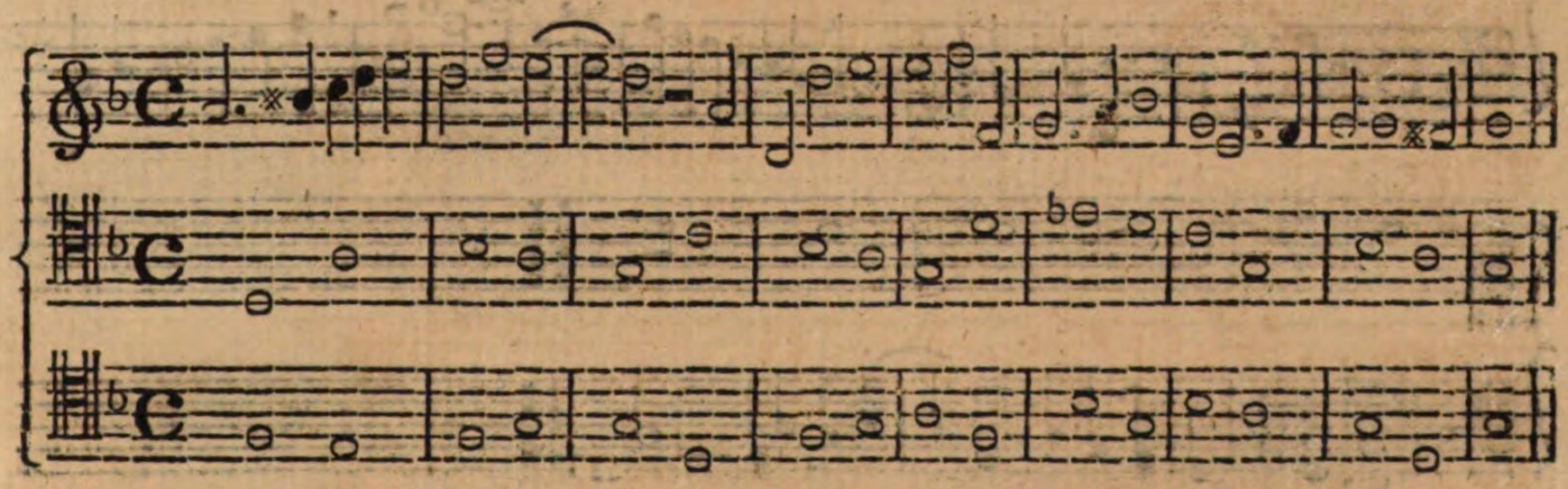
would they thinke a ſufficient reaſon to moue them to admit any harſhneſſe, or inconuenient in muſick, whatſoeuer. Which hath beene the cauſe that our muſicke in times paſt hath neuer giuen ſuch contentment to the auditor as that of latter time, becauſe the compoſers of that age (making no accoumpt of the ayre nor of keeping their key) followed onely that veine of wreſting in much matter in ſmall boundes: ſo that ſeeking to ſhewe cunning in following of points, they miſt the marke, whereat euery ſkilfull Muſician doth chiefely ſhoote; which is, to ſhewe cunning with delightfulneſſe and pleaſure. You may alſo make a leſſon of deſcant, which may be ſung to two plaine ſongs, although the plaine ſongs doe not agree one with another, which although it ſeeme very hard to be done at the firſt: yet hauing the rule of making it, declared vnto you, it will ſeeme as eaſie in the making, as to ſing a common way of deſcant, although to ſing it at the firſt ſight wil be ſomwhat harder, becauſe the eye muſt be troubled with two plaine ſongs at once.

Pol. That is ſtrange ſo to ſing a part, as to cauſe two other diſſonant parts to agree.

Ma. You miſtake my meaning: for both the plaine ſongs muſt not bee ſung at once: but I meane if there be two plaine ſongs giuen, to make a leſſon which will agree with either of them, by themſelues, but not with both at once.

Pol. I pray you giue us an example of that.

Ma. Heere is the plaine ſong whereupon we ſung, with another vnder it, taken at all aduentures:



now if you ſing the deſcanting part, it will be true to any one of them.

Pol. This is prety, therefore I pray you giue vs the rules which are to be obſerued in the making of it.

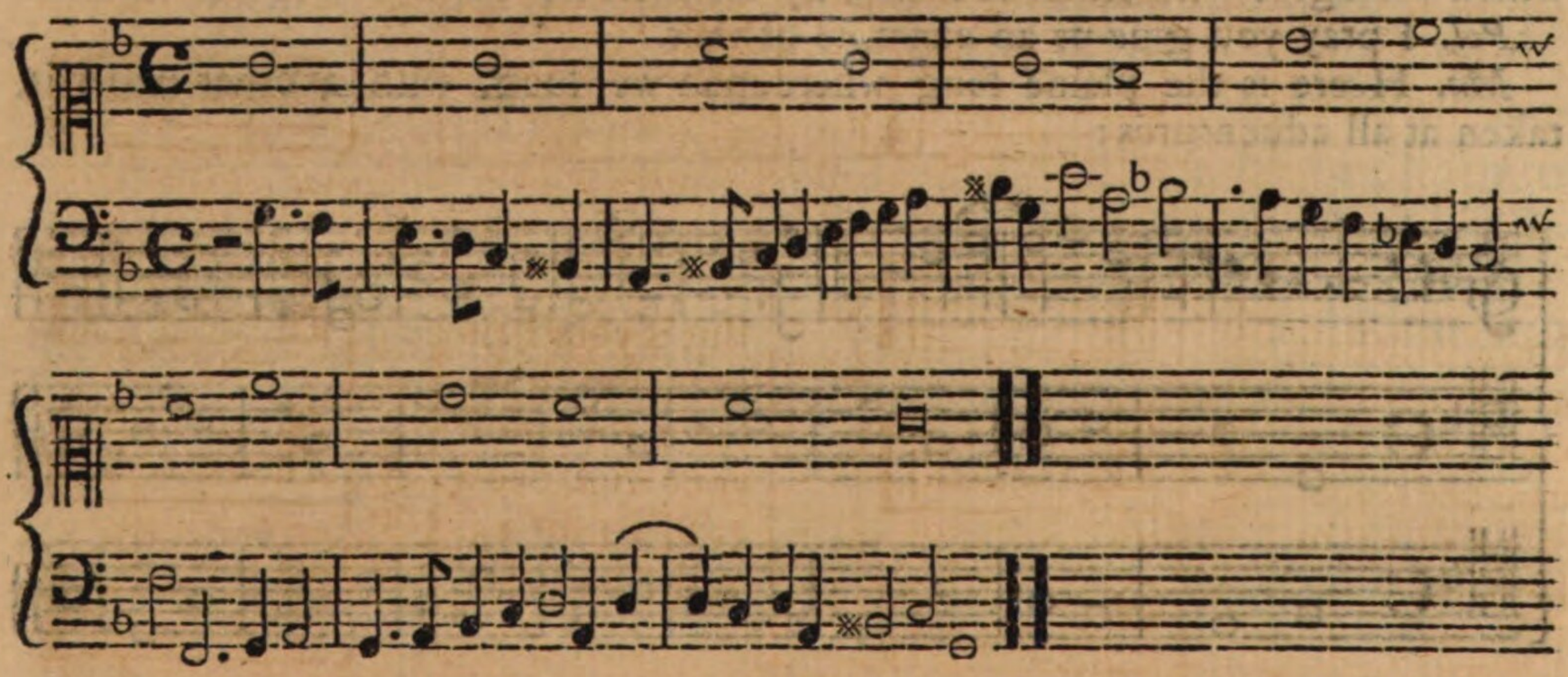
Ma. Hauing any two plaine ſongs giuen you, you muſt conſider what corde the one of them is to the other: ſo that if they be in an vniſon, then may your deſcant be a 3. 5. 6. 8. 10. 12. or 15. to the loweſt of them: but if the plaine ſongs be diſtant by a ſecond or ninth, then muſt your deſcant be a 6. or a 13. to the loweſt of them: moreouer, if your plaine ſongs ſtand ſtill in ſeconds or ninthes, then of force muſt your deſcant ſtand ſtill in ſixts, becauſe there is no other ſhifts of concord to be had: if your plaine ſongs bee diſtant by a third, then may your deſcant be a 5. 8. 10. 12. or 15. to the loweſt: and if your plaine ſongs be diſtant by a fourth, then may your deſcant be a ſixt, 8. 13. or 15. to the loweſt of them: likewiſe if your plaine ſongs be a fift one to another, your deſcant may be a 3. or 5. to the loweſt of them: but if your plain ſongs be in the

ſixt, then may your deſcant be an 8. 10. 15. or 17. to the loweſt of them: laſtly, if your plaine ſongs be diſtant a ſeuenth, then may your deſcant be only a twelfth: alſo you muſt note, that if the plaine ſongs come from a fift to a ſecond, the lower part aſcending two notes, and the higher falling one (as you may ſee in the laſt note of the ſixt barre, and firſt of the ſeuenth of the example) then of force muſt your deſcant fall from the tenth to the ſixt, with the lower plaine ſong, and from the ſixt to the fift with the higher: and though that falling from the ſixt to the fift, both partes deſcending, be not tolerable in other muſick; yet in this we muſt make a vertue of neceſſity, and take ſuch allowances as the rule will afford.

Phi. This is well: but our comming hither at this time was not for deſcant: and as for you (brother) it will be an eaſie matter for you to leaue the vſe of ſuch harſh cordes in your deſcant, ſo you wil but haue a little more care not to take that which firſt commeth in your head.

Pol. I will auoide them ſo much as I can heereafter: but I pray you maiſter before wee proceede to any other matter, ſhall I heare you ſing a leſſon of baſe deſcant?

Ma. If it pleaſe you, ſing the plaine ſong.



Phi. Here is an inſtruction for vs (brother) to cauſe our baſe deſcant to be ſtirring.

Pol. I would I could ſo eaſily imitate it as marke it.

Phi. But now (Maiſter) you haue ſufficiently examined my brother *Polymathes*, and you ſee he hath ſight enough: ſo that it will be needleſſe to inſiſt any longer in teaching him deſcant, therefore I pray you proceede to the declaration of the rules of ſetting.

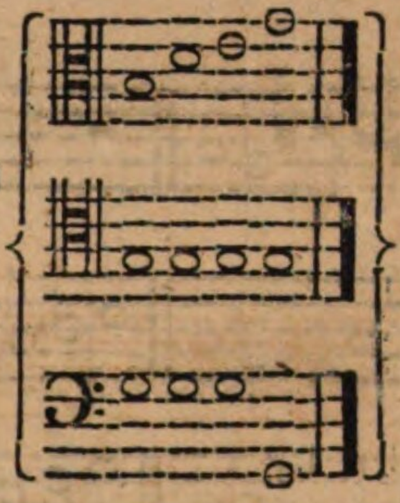
Ma. They be fewe, and eaſie to them that haue deſcant; for the ſame allowances are to be taken: and the ſame faults which are to be ſhunned in deſcant, muſt be auoided in ſetting alſo. And becauſe the ſetting of two parts is not very farre diſtant from ſinging of deſcant, we will leaue to ſpeake of it, and goe to three parts: and although theſe precepts of ſetting of three parts, will bee in a manner ſuperfluous to you (*Philomathes*) becauſe to make two parts vpon a plaine ſong, is more hard then to make three parts into voluntarie; yet becauſe your

your brother either hath not practiſed that kinde of deſcant, or perchance hath not beene taught how to practice it, I will ſet down thoſe rules which may ſerue him both for deſcant and voluntarie. And therefore to bee briefe, peruſe this Table, wherein you may ſee all the wayes whereby concords may be ſet together in three parts; and though I doe in it talke of fifteenths and ſeauenteenths, yet are theſe cordes ſeldome to bee taken in three parts, except of purpoſe you make your ſong of much compaſſe, and ſo you may take what diſtances you will; but the beſt manner of compoſing three voices, or how many ſoeuer, is to cauſe the parts to goe cloſe.

A TABLE contayning the Cordes which are to bee vſed in the compoſition of Songes for Three Voyces.

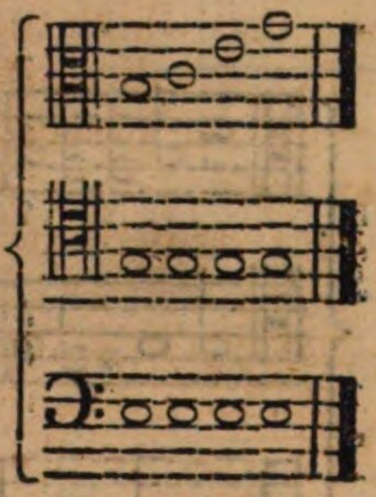
If your baſe bee an vniſon or 8. to the tenor, then maie your *Alto* be a 3. 5. 6. 8. 10 12. or 15. to the baſe.

Example.



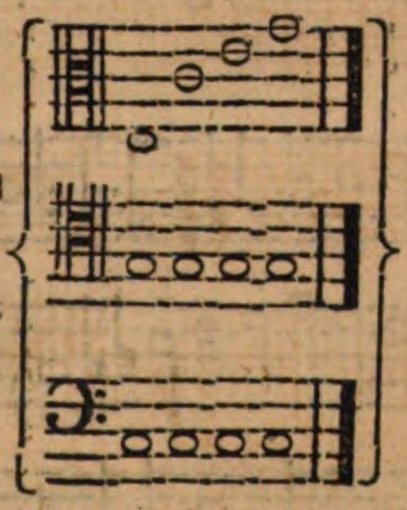
If your baſe bee a third vnder your tenor, the *Altus* may bee a 5. 6. 12. or 13. aboue the baſe.

Example.



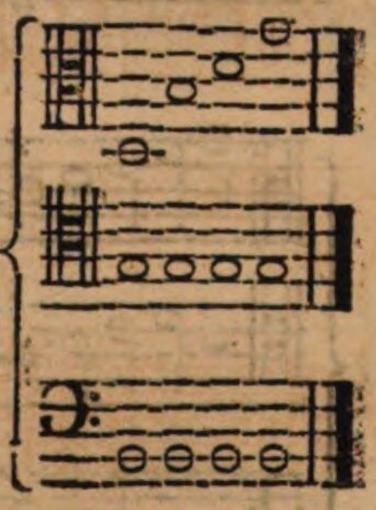
And if your Baſe bee a fifth to the tenor, your *Altus* maie bee a 3. 8. 10. 12. or 15. to the baſe.

Example.

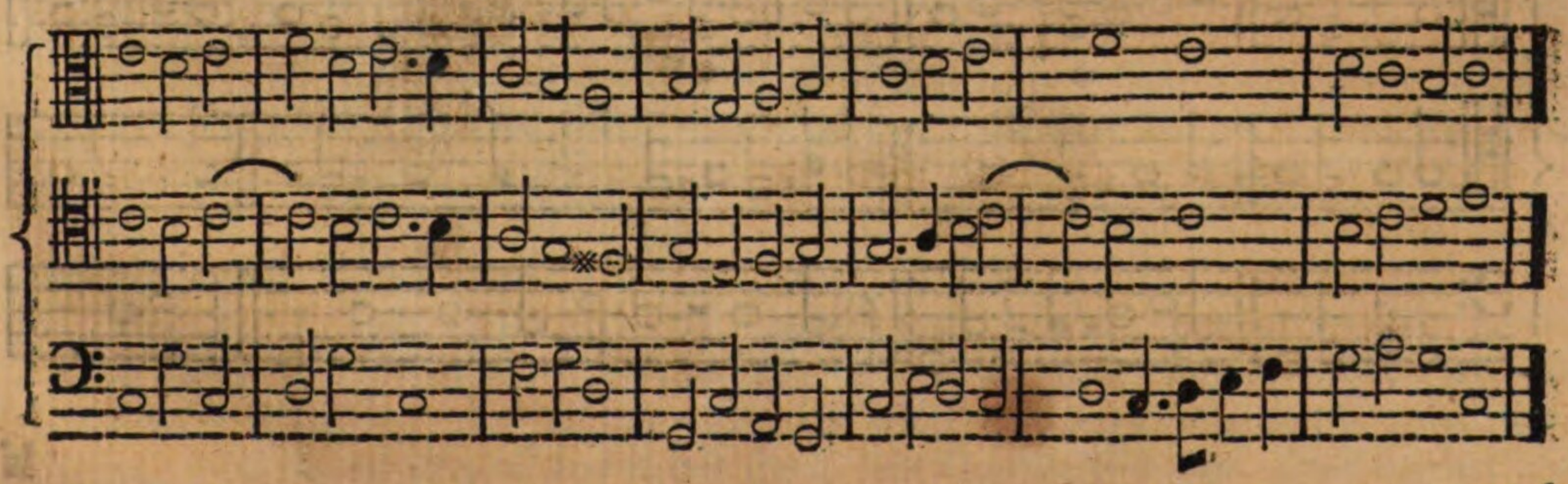


But if your baſe bee a ſixt to the tenor, then muſt your *Altus* bee a 3. 8. 10. or 15. to the baſe.

Example.

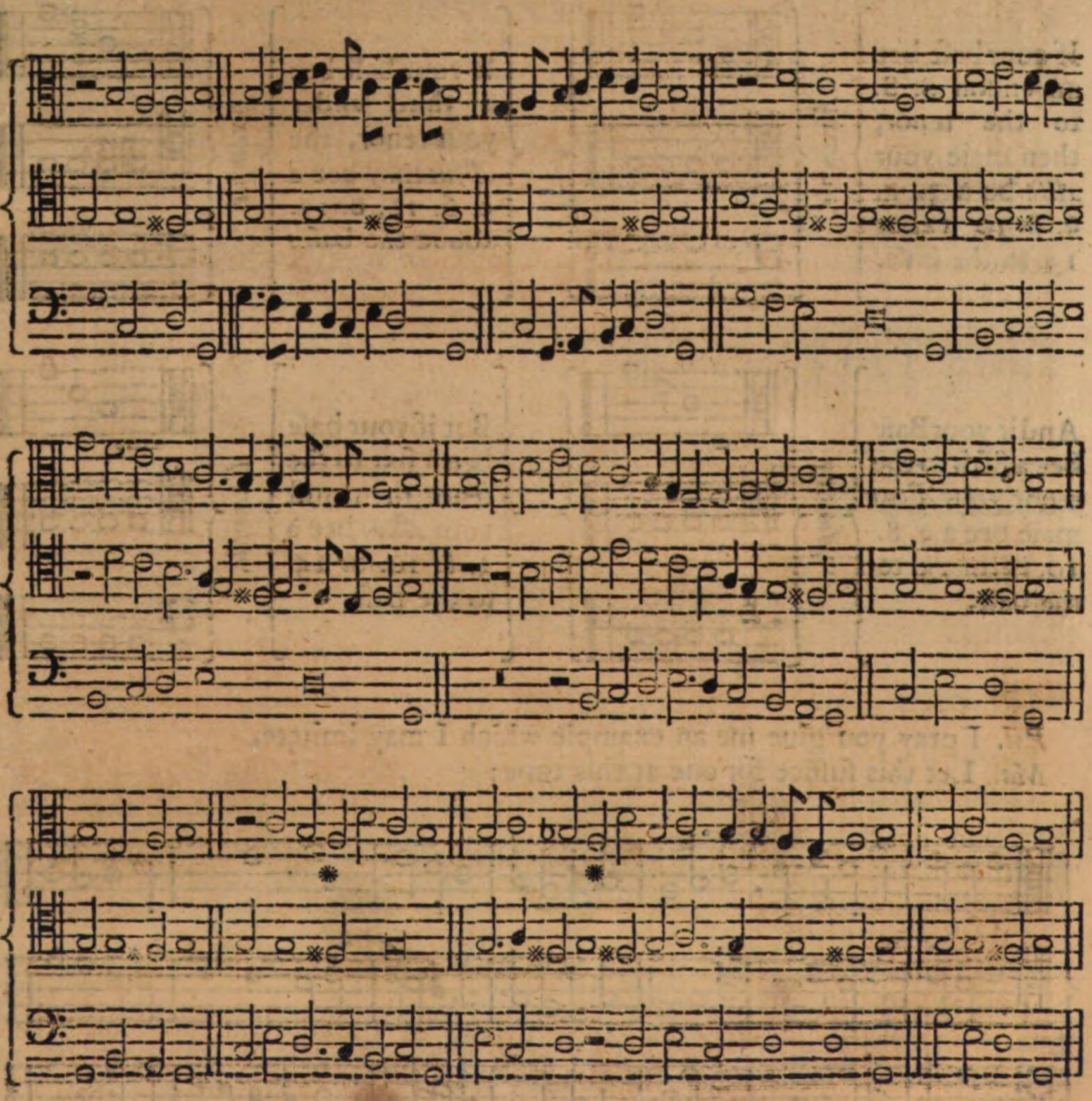


Pol. I pray you giue me an example which I may imitate.
Ma. Let this ſuffice for one at this time:

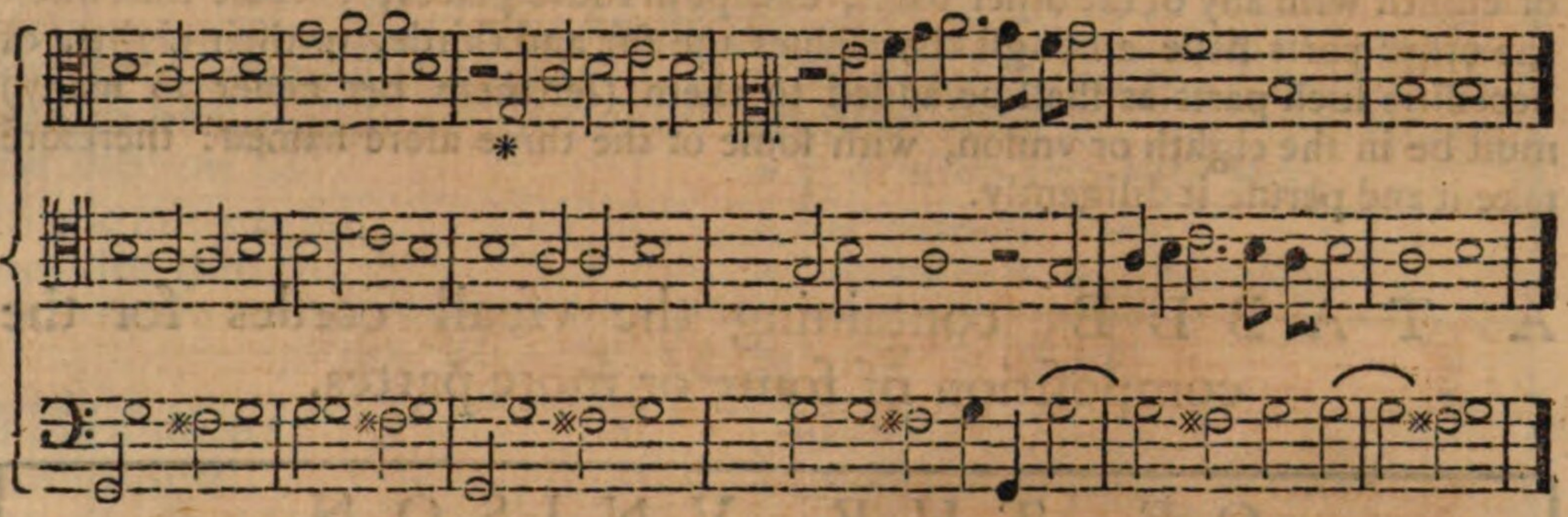


and

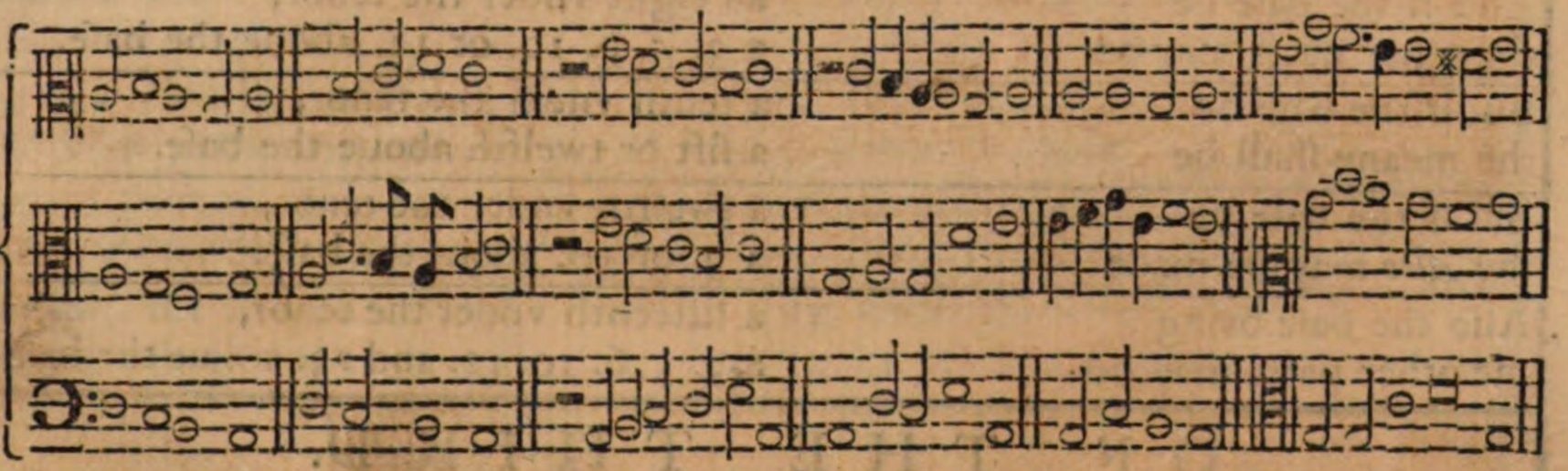
and when you come to practice, let the third, fift, and ſixt (ſometimes alſo an eight) be your vſual cords, becauſe they bee the ſweeteſt and bring moſt varietie: the eight is in three parts ſeldome to be vſed, except in paſſing manner or at a cloſe. And becauſe of all other cloſes the Cadence is the moſt vſuall (for without a Cadence in ſome one of the partes, either with a diſcord or without it, it is vnpoſſible formallie to cloſe) if you carrie your Cadence in the tenor part, you may cloſe all theſe wayes following and many others. And as for thoſe wayes which here you ſee marked with a ſtarre thus *, they be paſſing cloſes, which we commonly call falſe cloſes, being deuiſed to ſhun a final end and go on with ſome other purpoſe. And theſe paſſing cloſes be of two kinds in the baſe part, that is, either aſcending, or deſcending. If the paſſing cloſe deſcend in the baſe, it commeth to the ſixt: if it aſcend it commeth to the tenth or third, as in ſome of theſe examples you may ſee.



If you carrie your *Cadence* in the baſe part, you may cloſe with any of theſe wayes following; the marke ſtill ſhewing that which it did before: and as concerning the rule which I tould you laſt before of paſſing cloſes, if your baſe bee a *Cadence* (as your tenor was before, not going vnder the baſe) then will the rule bee contrarie: for whereas before your baſe in your falſe cloſing did deſcend to the ſixt, now muſt your *Altus* or Tenor (becauſe ſometime the Tenor is aboue the *Altus)* aſcend to the ſixt or thirteenth and deſcend to the tenth or third, as heere following you may perceiue.



But if your Cadence be in the *Alto*, then may you chooſe any of theſe waies following for your end; the ſigne ſtill ſhewing the falſe cloſe, which may not be vſed at a final or full cloſe. And though it hath beene our vſe in times paſt to end vpon the ſixt with the baſe in our ſongs, and ſpecially in our *Canons:* yet is it not to bee vſed but vpon an extremitie of Canon, but by the contrarie to be ſhunned as much as may be: and becauſe it is almoſt euery where out of vſe, I will ceaſe to ſpeake any more againſt it at this time, but turne you to the peruſing of theſe examples following.



Thus much for the compoſition of three parts, it followeth to ſhew you how to make foure: therefore here be two partes, make-in two other middle partes to them, and make them foure.

Phi. Nay, ſeeing you haue giuen vs a table of three, I pray you giue vs one of foure alſo.

Ma. Then (that I may diſcharge myſelfe of giuing you any more tables) here is one which will ſerue you for the compoſition not only of foure parts, but of how many elſe it ſhall pleaſe you: for when you compoſe more then foure parts, you do not put-to any other part, but double ſome of thoſe foure; that

is, you either make two trebbles or two meanes, or two tenors, or two baſes: and I haue kept in the table this order; Firſt to ſet downe the cord which the trebble maketh with the tenor, next how far the baſe may be diſtant from the tenor: ſo that theſe three parts being ſo ordained, I ſet downe what cordes the *Alto* muſt be to them to make vp the harmony perfect. You muſt alſo note that ſometimes you finde ſet downe, for the *Alto*, more then one cord: in which caſe the cordes may ſerue not only for the *Alto*, but alſo for ſuch other parts as may be added to the foure: nor ſhall you find the *Alto* ſet in an vniſon or eighth with any of the other parts, except in foure places; becauſe that when the other parts haue amongſt themſelues the fift and thirde, or their eights, of neceſſitie ſuch parts as ſhall be added to them (let them bee neuer ſo many) muſt be in the eighth or vniſon, with ſome of the three afore named: therefore take it and peruſe it diligently.

A TABLE containing the vſuall cordes for the compoſition of foure or more partes.

OF THE VNISON.	
If the trebble be and the baſe your *Alto* or meane ſhal be	an vniſon with the tenor, a third under the tenor, a fift or ſixt aboue the baſe.
But if the baſe be the *Alto* ſhall be	a fitt vnder the tenor, a third or tenth aboue the baſe.
Likewiſe if the baſe be then the *Alto* may be	a ſixt vnder the tenor. a 3. or tenth aboue the baſe
And if the baſe be the other parts may be	an eight vnder the tenor, a 3. 5. 6. 10. or 12. aboue the baſe.
But if the baſe be the meane ſhall be	a tenth vnder the tenor, a fift or twelfth aboue the baſe.
But if the baſe be the *Alto* may be made	a twelfth vnder the tenor, a 3. or 10. aboue the baſe.
Alſo the baſe being the other parts may be	a fifteenth vnder the tenor, a 3. 5. 6. 10. 12. and 13. aboue the baſe
OF THE THIRD.	
If the trebble be and the baſe the *Alto* may be	a third with the tenor a third vnder it an vniſon or 8. with the parts.
If the baſe be the *Altus* may be	a ſixt vnder the tenor, a third or tenth aboue the baſe.
But if the baſe be then the *Altus* ſhall be	an eight vnder the tenor, a fift or ſixt aboue the baſe.
And the baſe being then the parts may be	a tenth vnder the tenor, in the vniſon or 8 to the tenor or baſe.

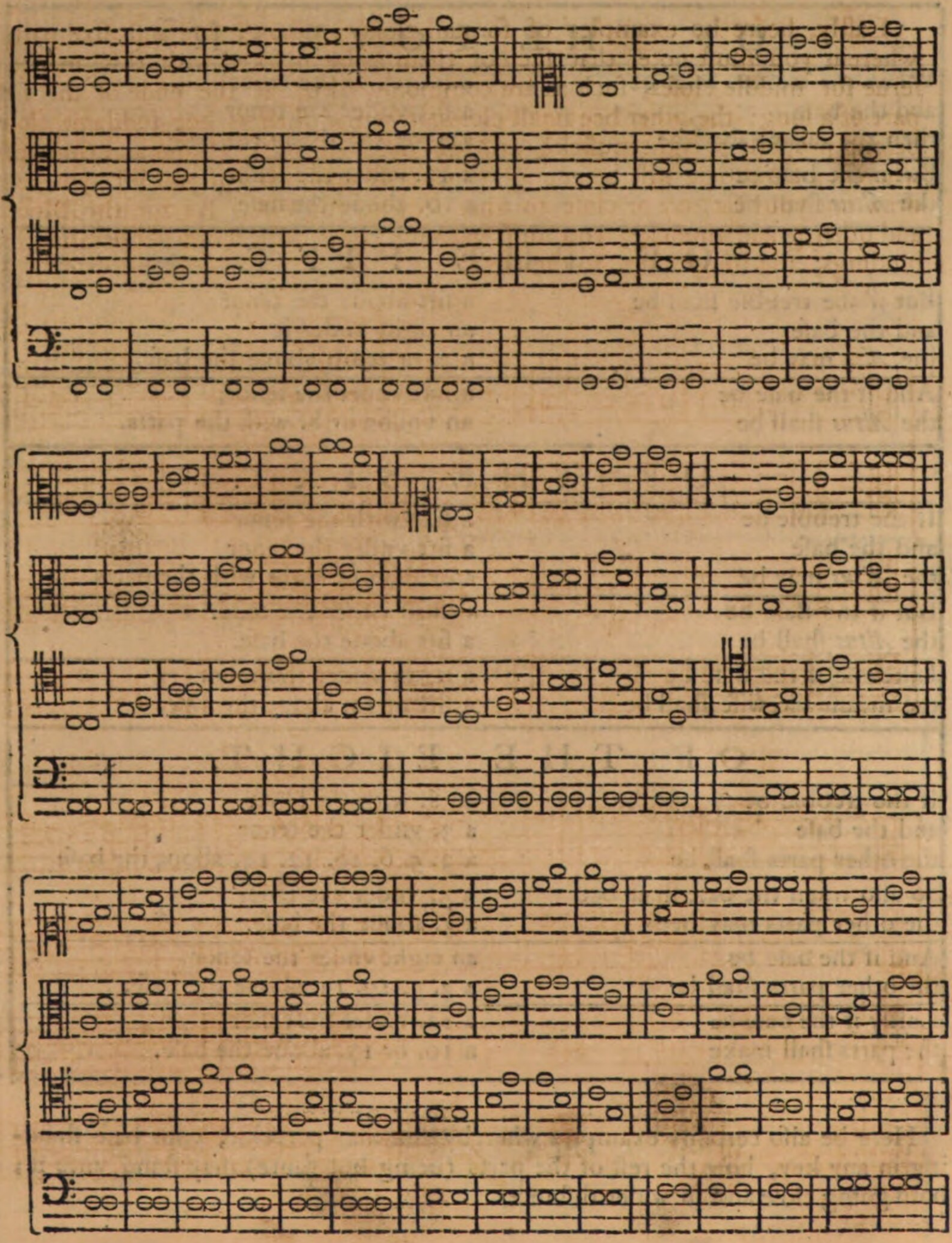
OF THE FOVRTH.	
When the trebble ſhall be	a fourth to the tenor
and the baſe	a fift vnder the tenor
then the meane ſhall be	a 3. or 10. aboue the baſe.
But if the baſe be	a 12. vnder the tenor
the *Altus* ſhall be	a 10. aboue the baſe.

OF THE FIFT.	
But if the trebble ſhall be	a fift aboue the tenor
and the baſe	an eight vnder it
the *Alto* may be	a 3. or tenth aboue the baſe.
And if the baſe be	a ſixt vnder the tenor,
the *Altus* ſhall be	an vniſon or 8. with the parts.

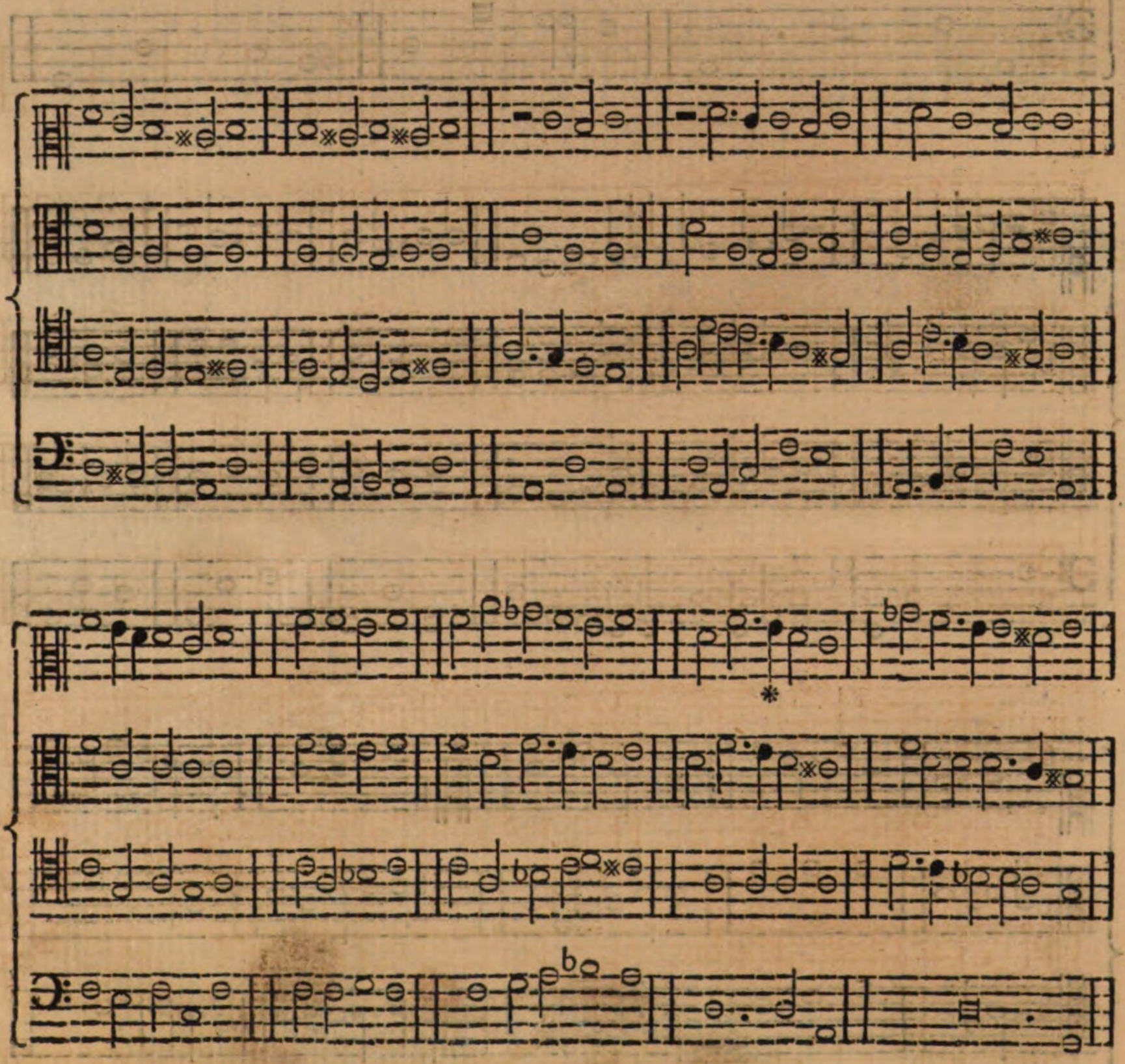
OF THE SIXT.	
If the trebble be	a ſixt with the tenor
and the baſe	a fift vnder the tenor
the *Altus* may be	an vniſon or eight with the parts.
But if the Baſe be	a third vnder the tenor
the *Altus* ſhall be	a fift aboue the baſe.
Likewiſe if the baſe be	a tenth vnder the tenor
the meane likewiſe ſhall be	a fift or 12. aboue the baſe.

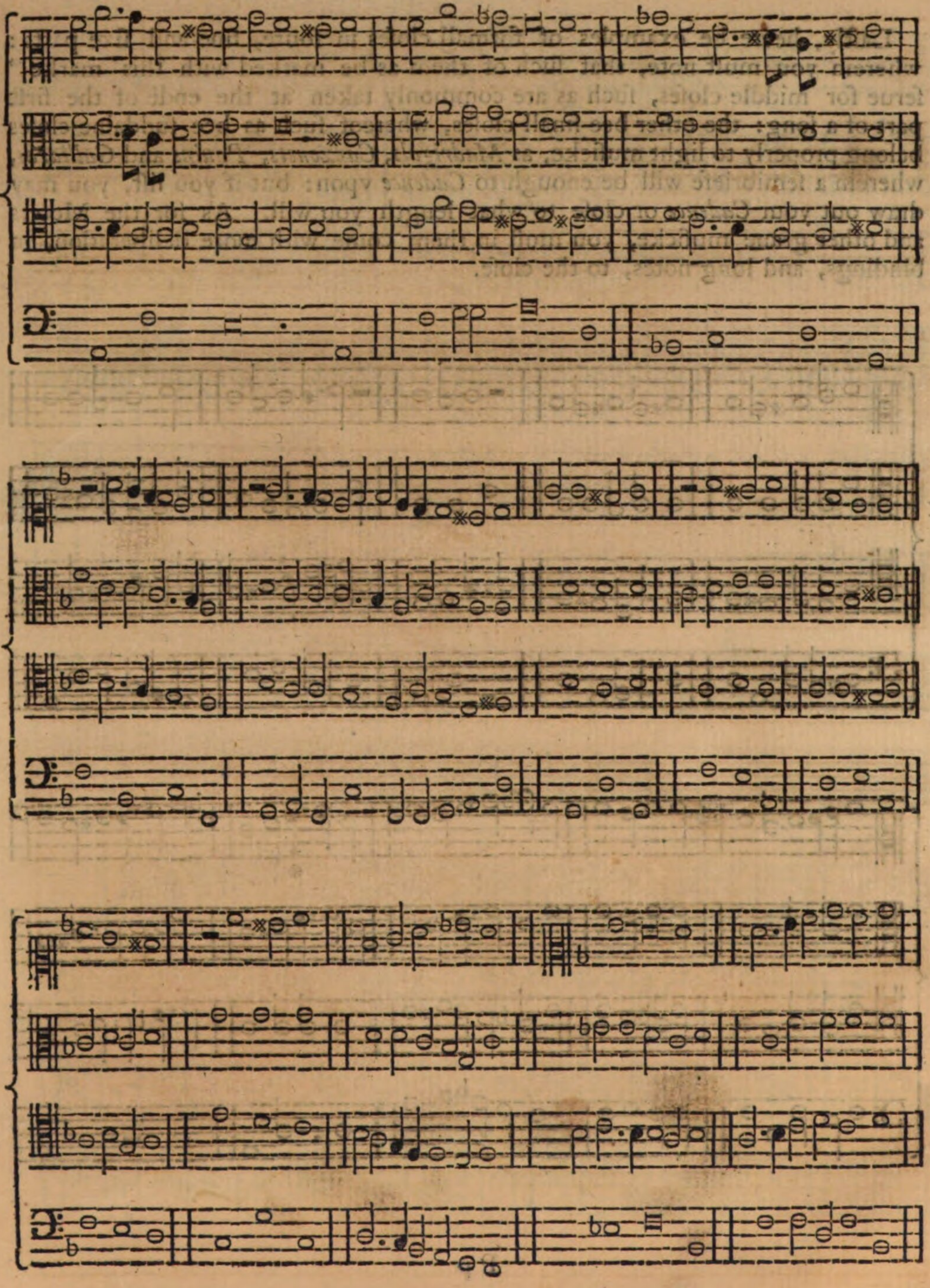
OF THE EIGHT.	
If the trebble be	an 8. with the tenor
and the baſe	a 3. vnder the tenor
the other parts ſhall be	a 3. 5. 6. 10. 12. 13. aboue the baſe
So alſo when the baſe ſhall bee	a 5. vnder the tenor
the other parts may bee	a 3. aboue the baſe.
And if the baſe be	an eight vnder the tenor
the other parts ſhall be	a 3. 5. 10. 12. aboue the baſe.
Laſtly if the baſe be	a 12. vnder the tenor
the parts ſhall make	a 10. or 17. aboue the baſe.

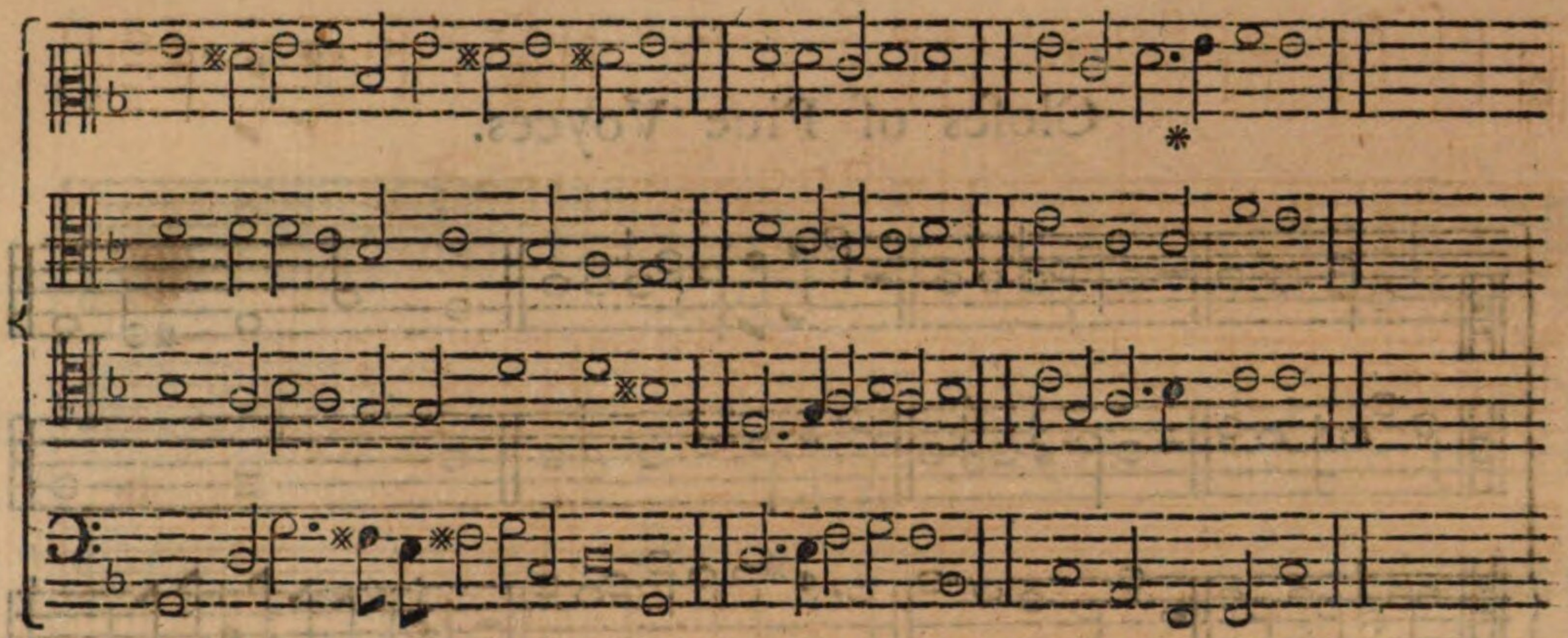
Here be alſo certaine examples whereby you may perceiue, your baſe ſtanding in any key, how the reſt of the parts (being but foure) may ſtand vnto it; both going cloſe and in wider diſtances.

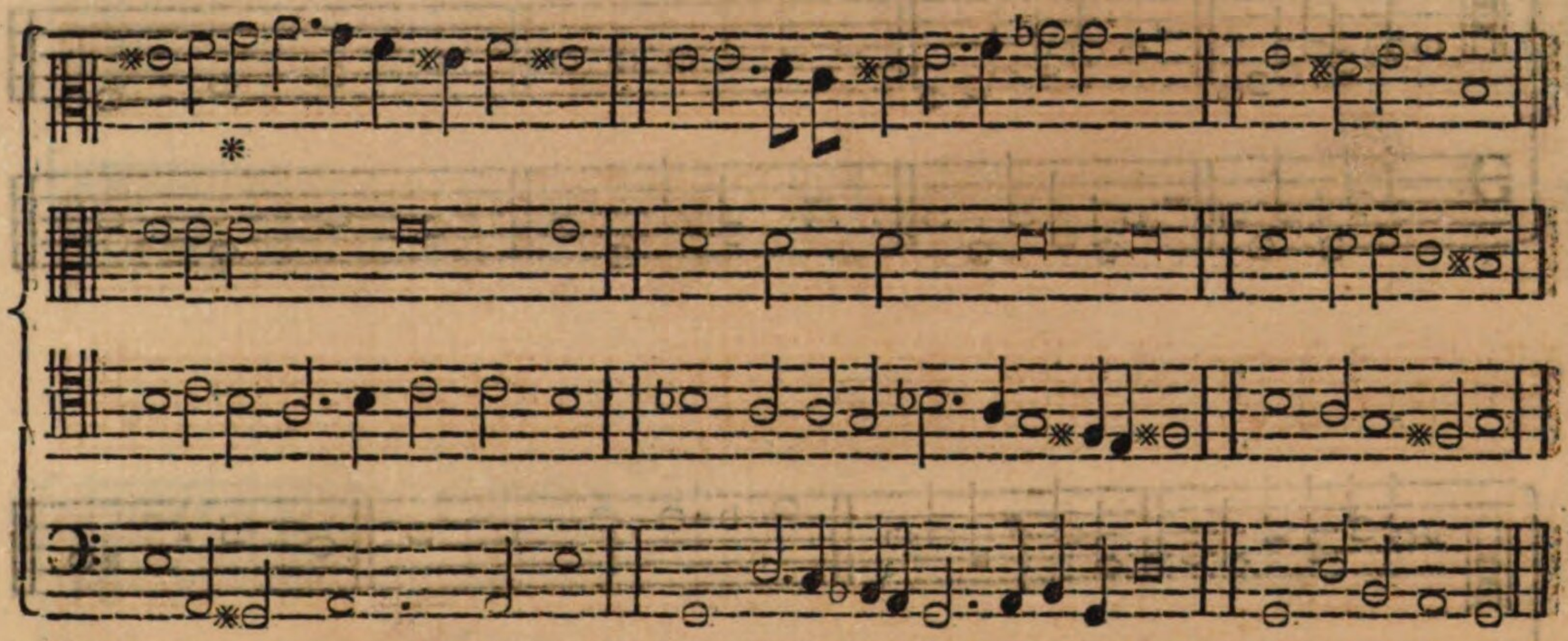


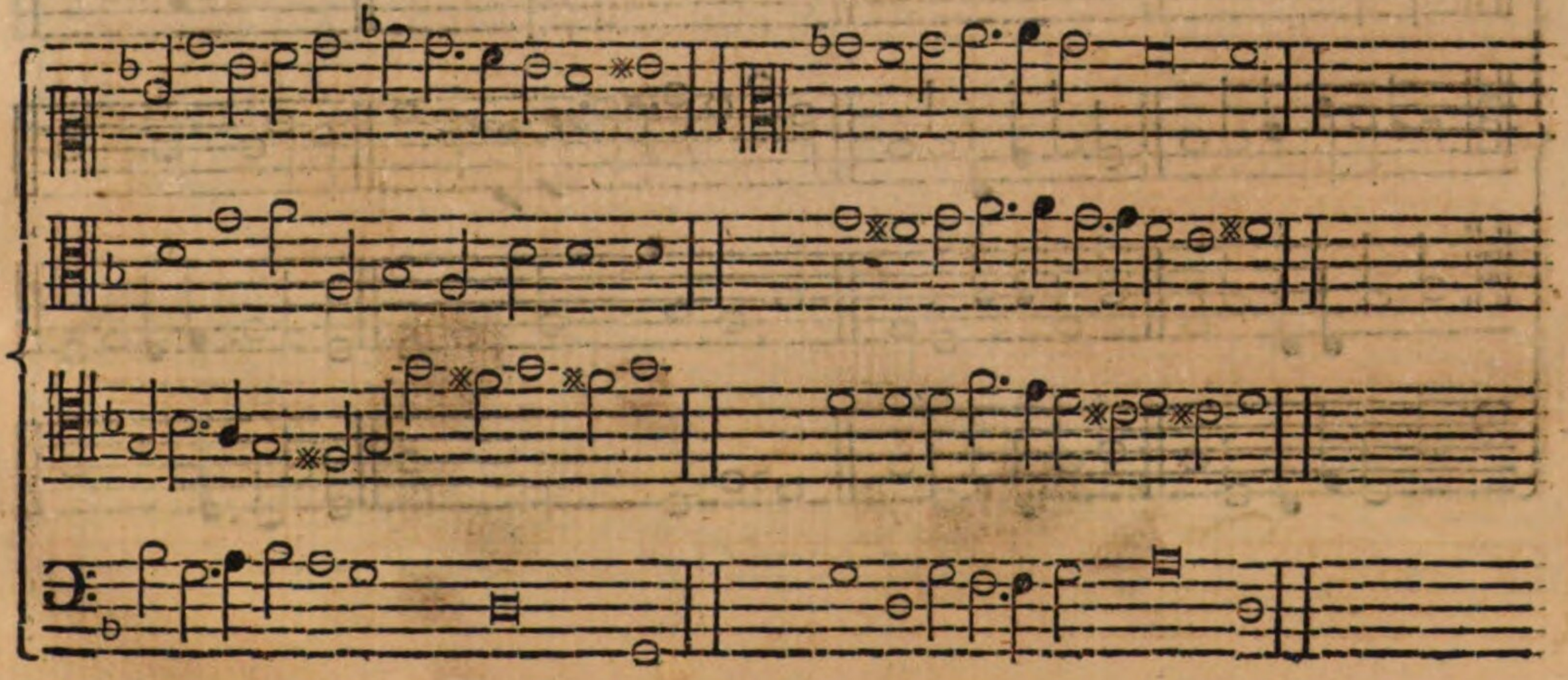
Laſtly, heere be examples of formall cloſes in foure, fiue and ſixe parts: wherein you muſt note, that ſuch of them as be marked with this marke * ſerue for middle cloſes, ſuch as are commonly taken at the ende of the firſt part of a ſong: the other bee finall cloſes, whereof ſuch as bee ſuddaine cloſes belong properly to light muſicke, as *Madrigals*, *Canzonets*, *Pauins* and *Galliards*, wherein a ſemibriefe will be enough to *Cadence* vpon: but if you liſt, you may draw out your *Cadence* or cloſe to what length you will. As for the Motets and other graue muſicke, you muſt in them come with more deliberation, in bindings, and long notes, to the cloſe.



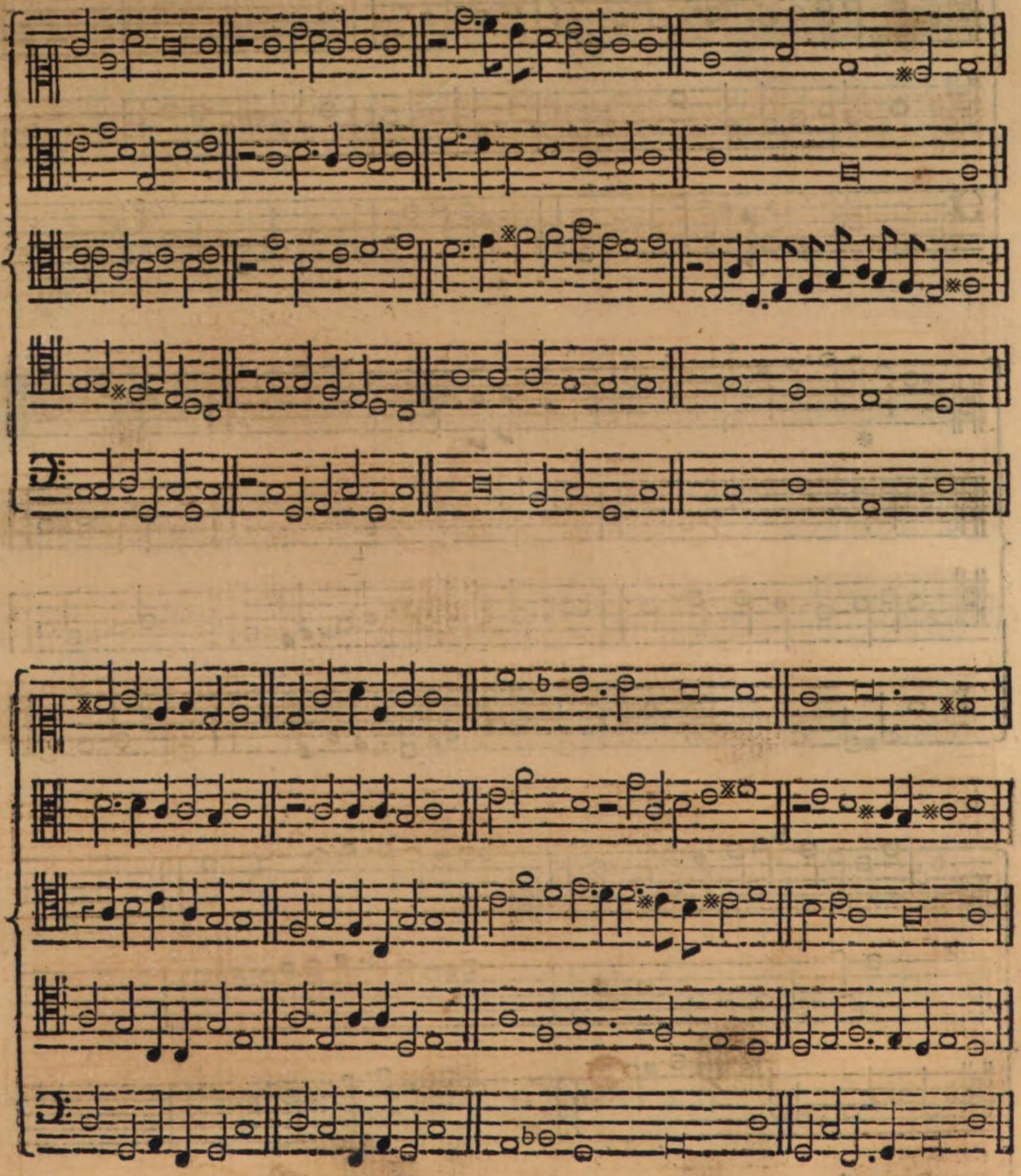


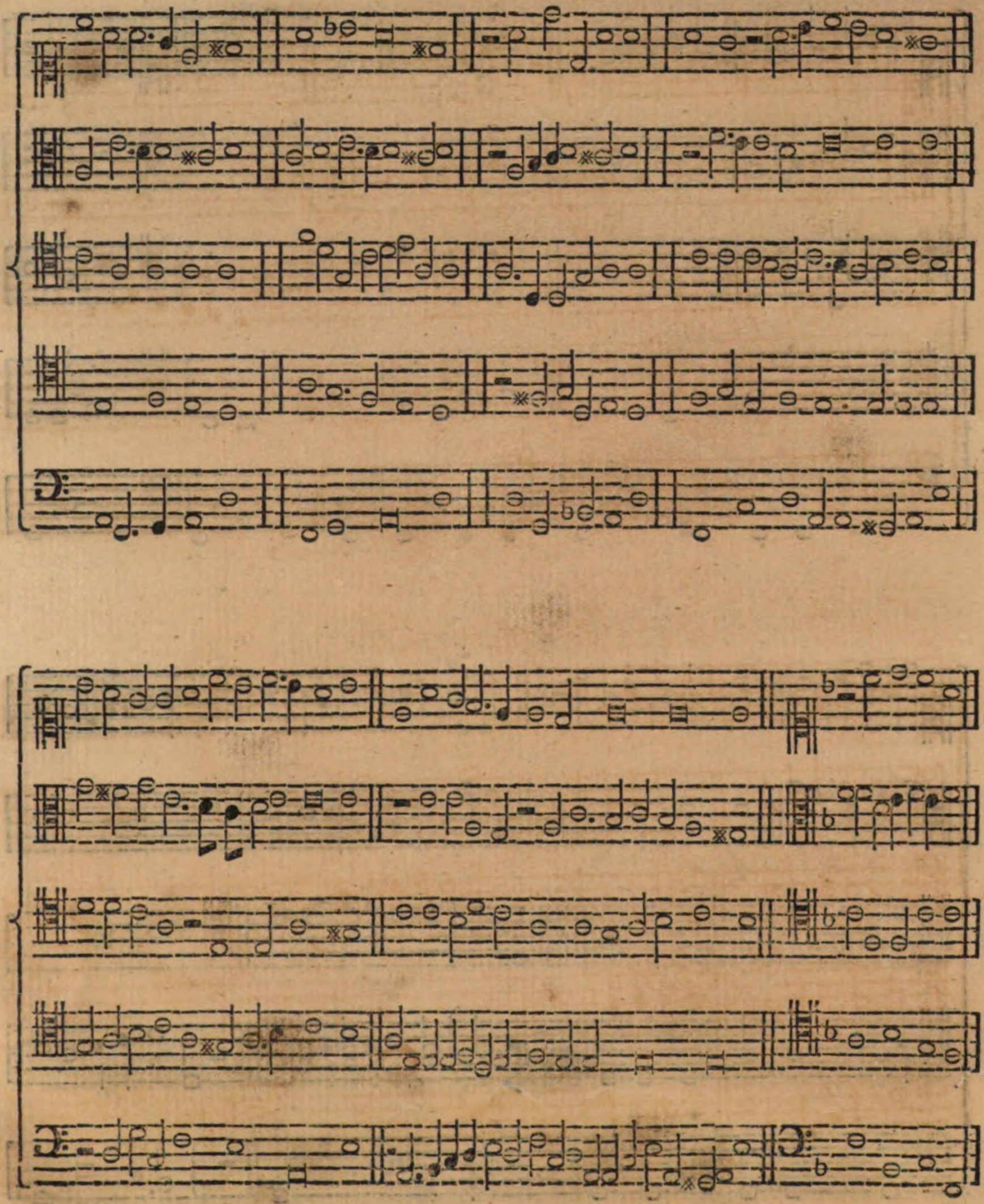


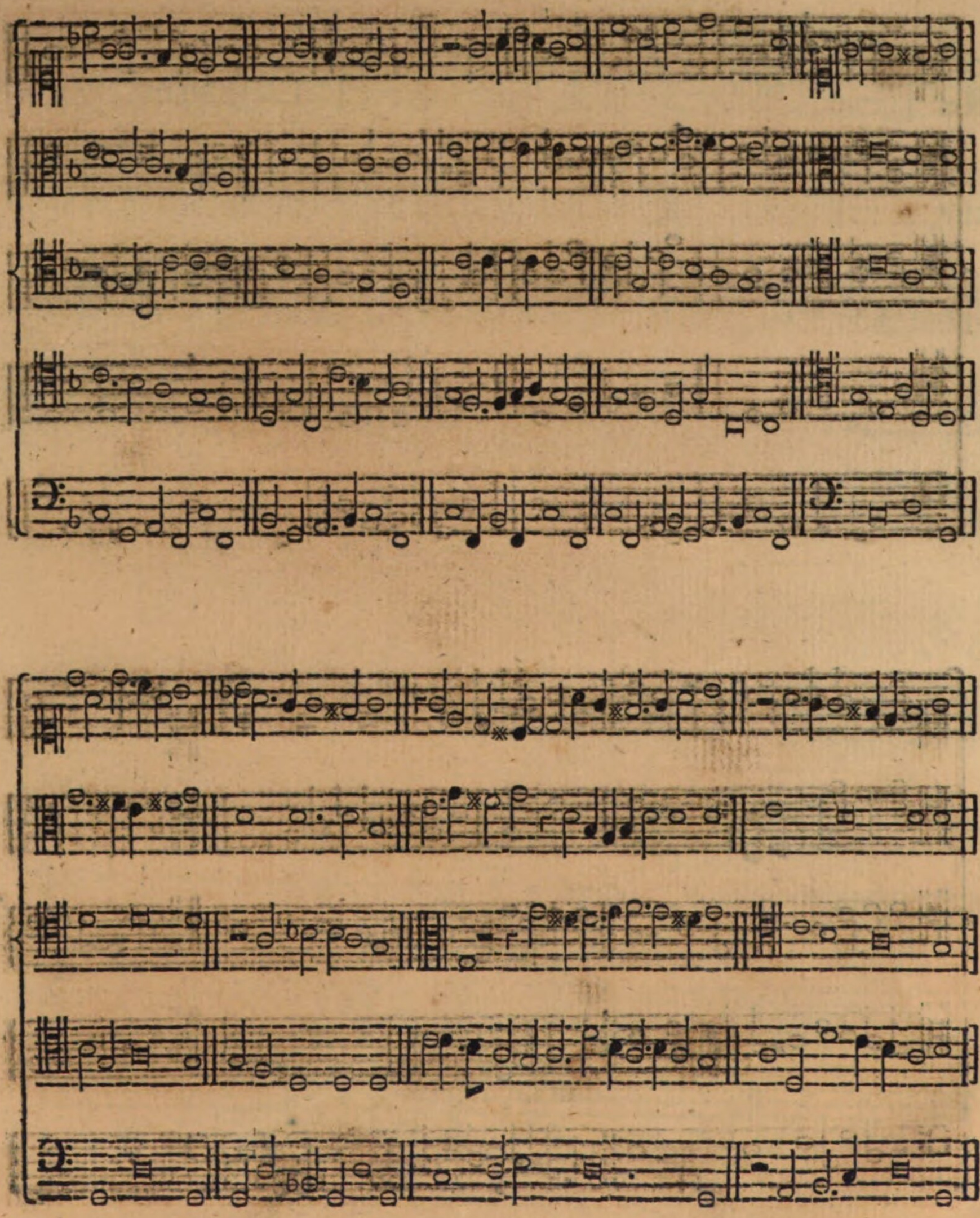


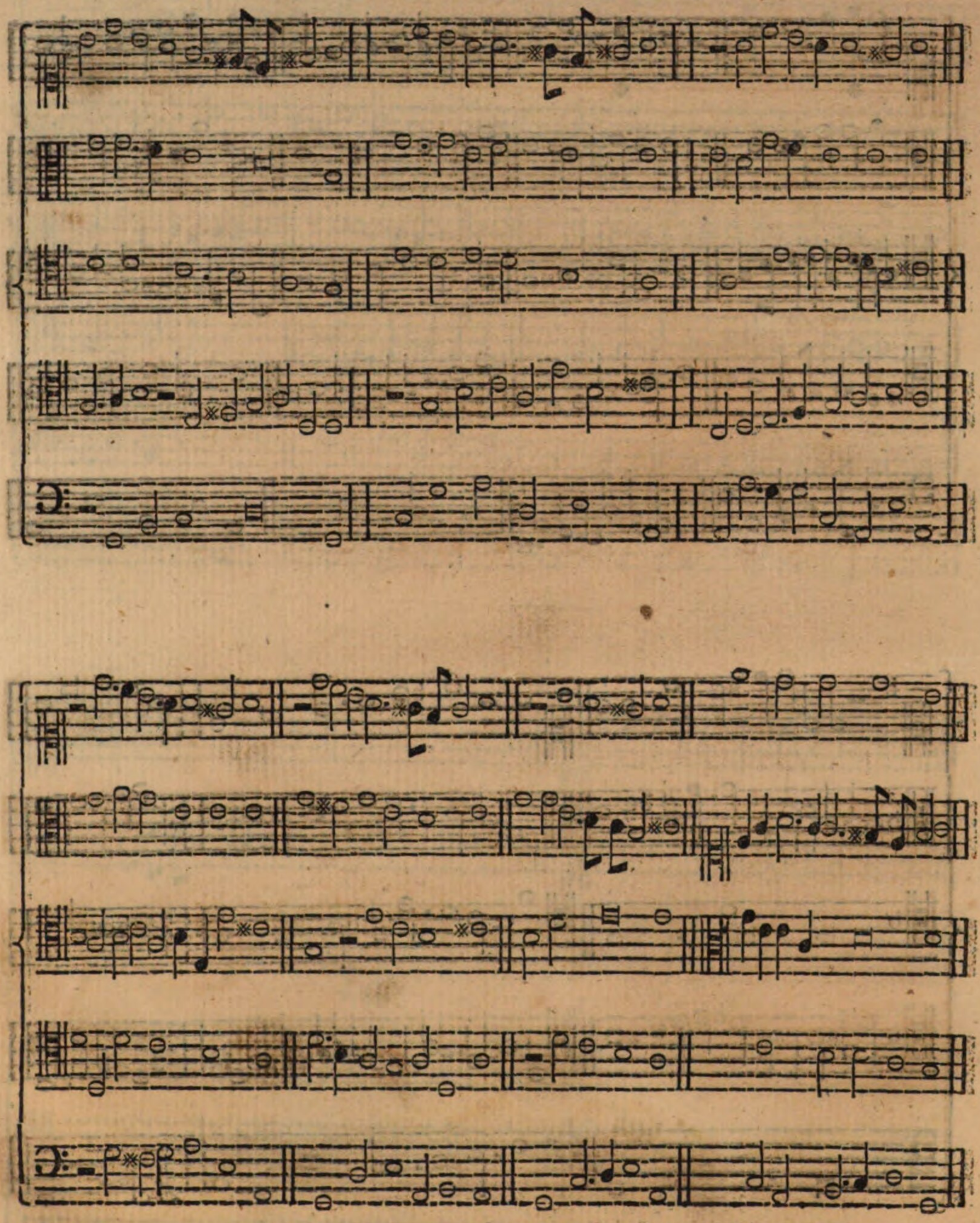


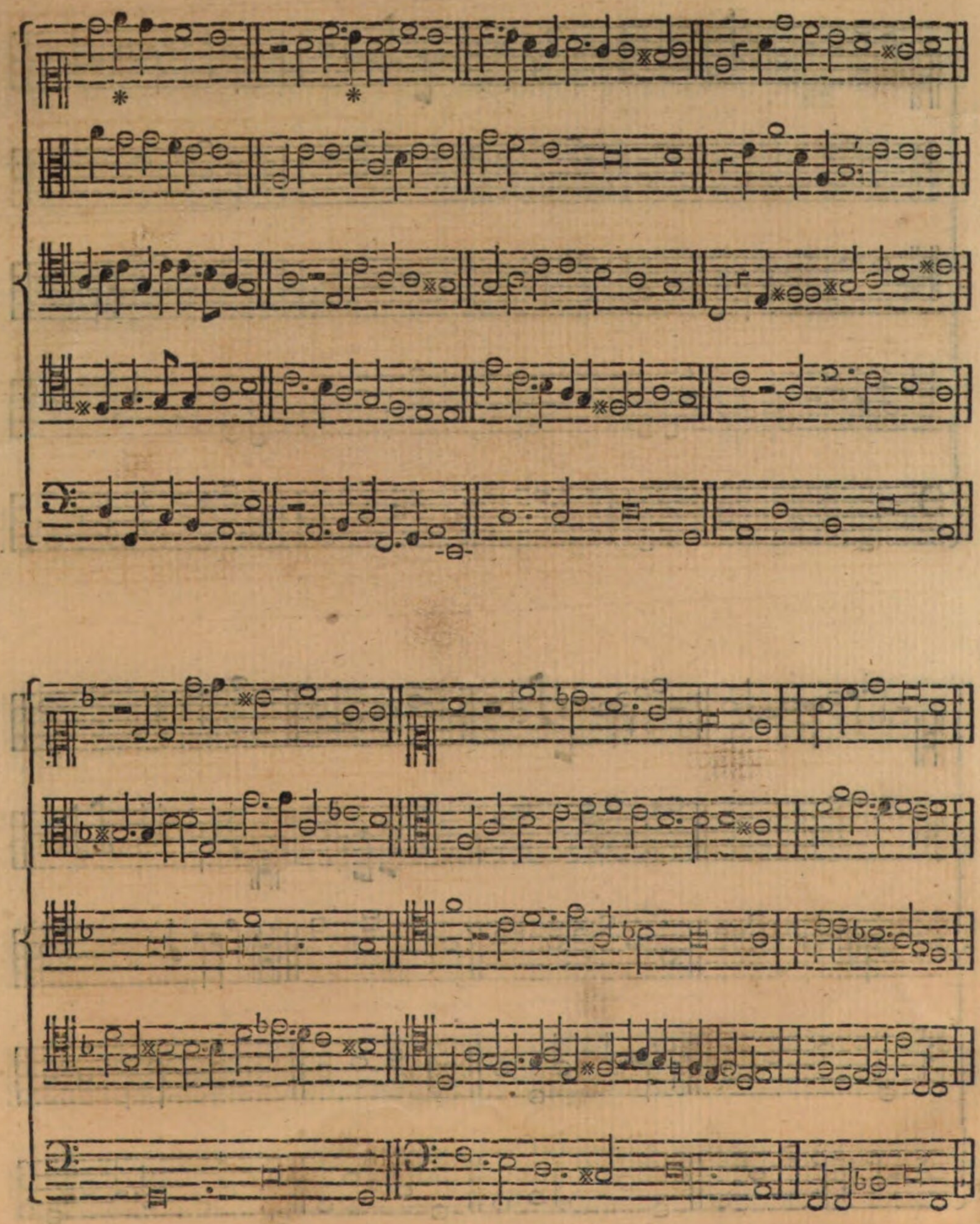
Cloſes of Fiue Voyces.





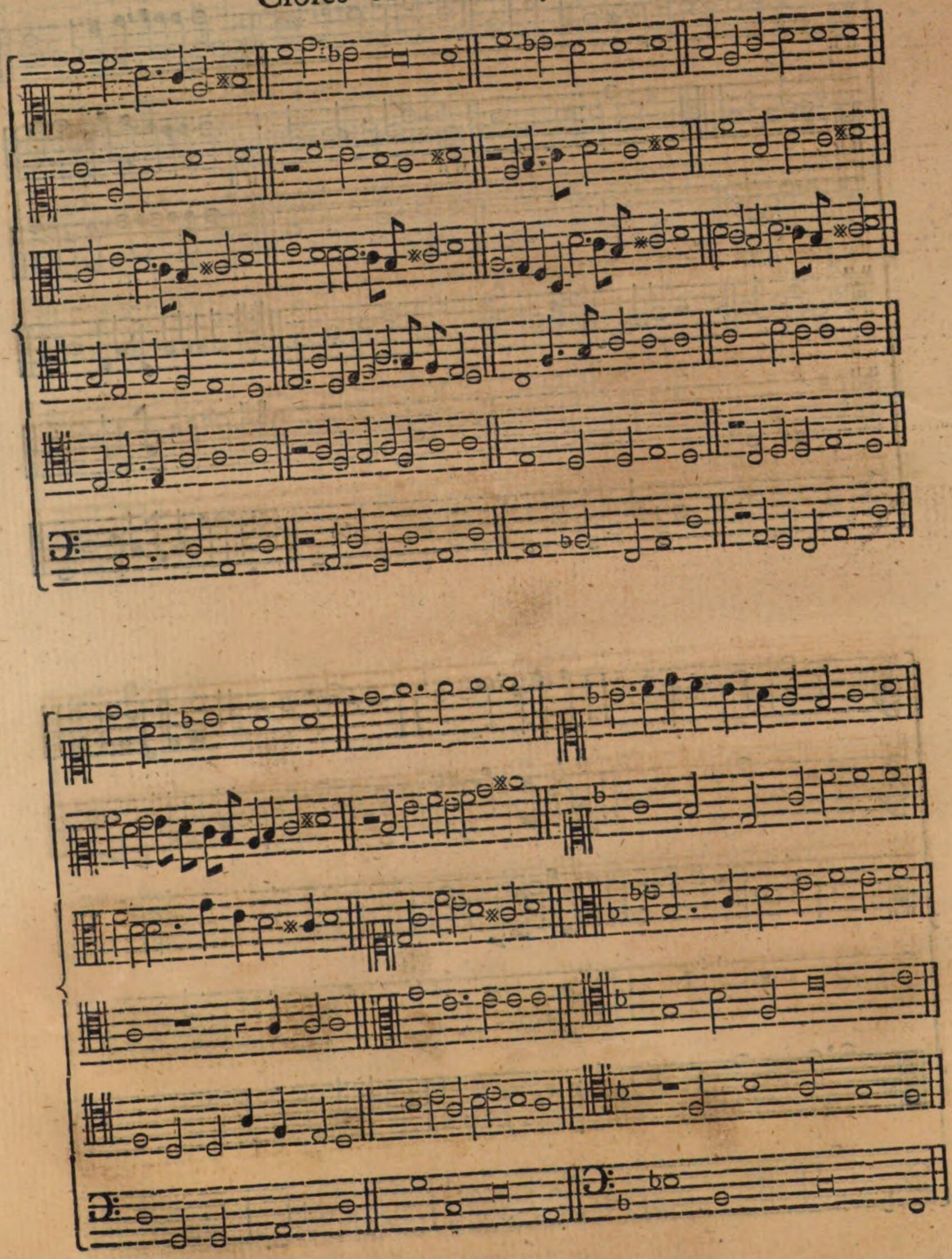


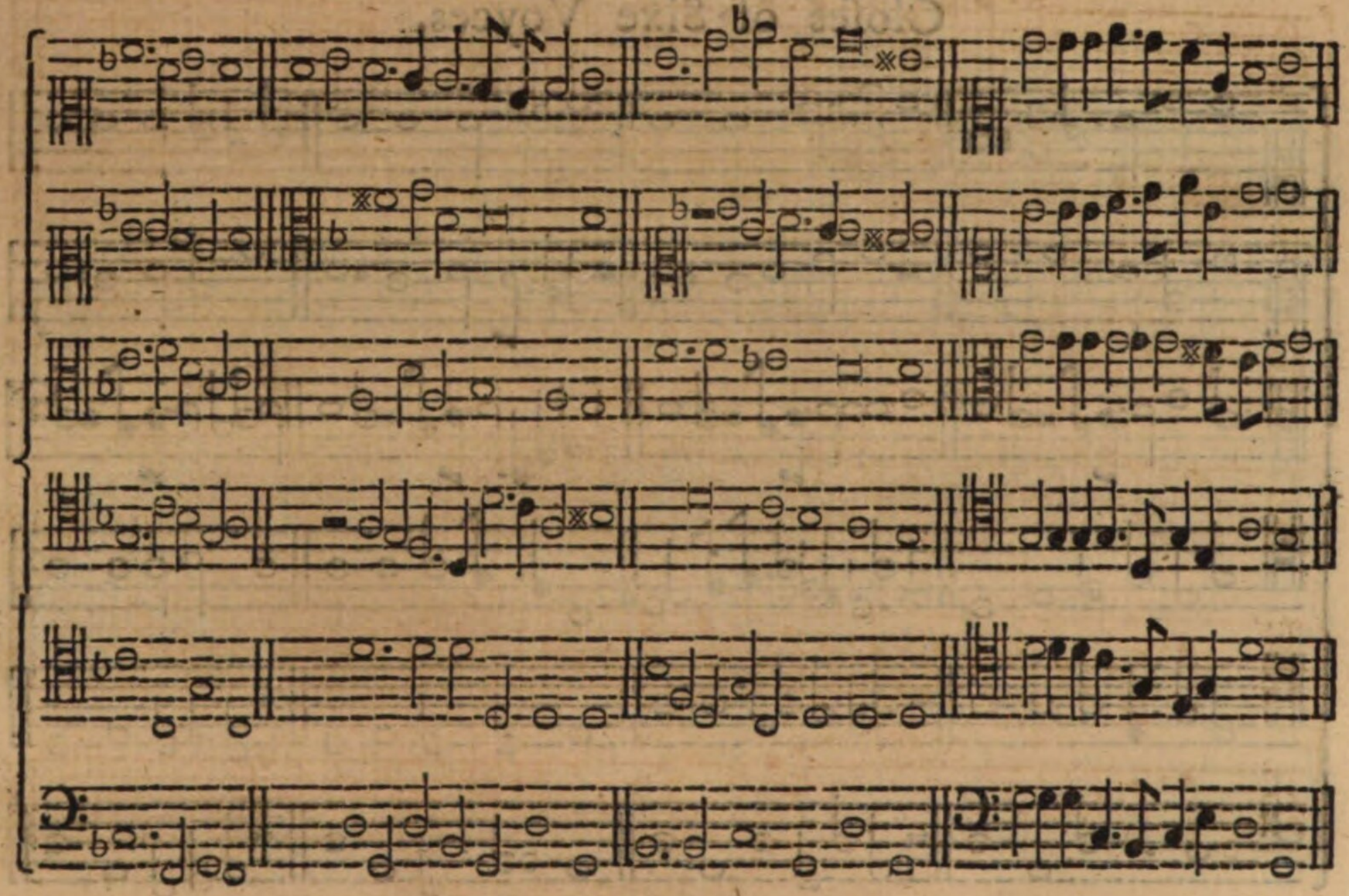


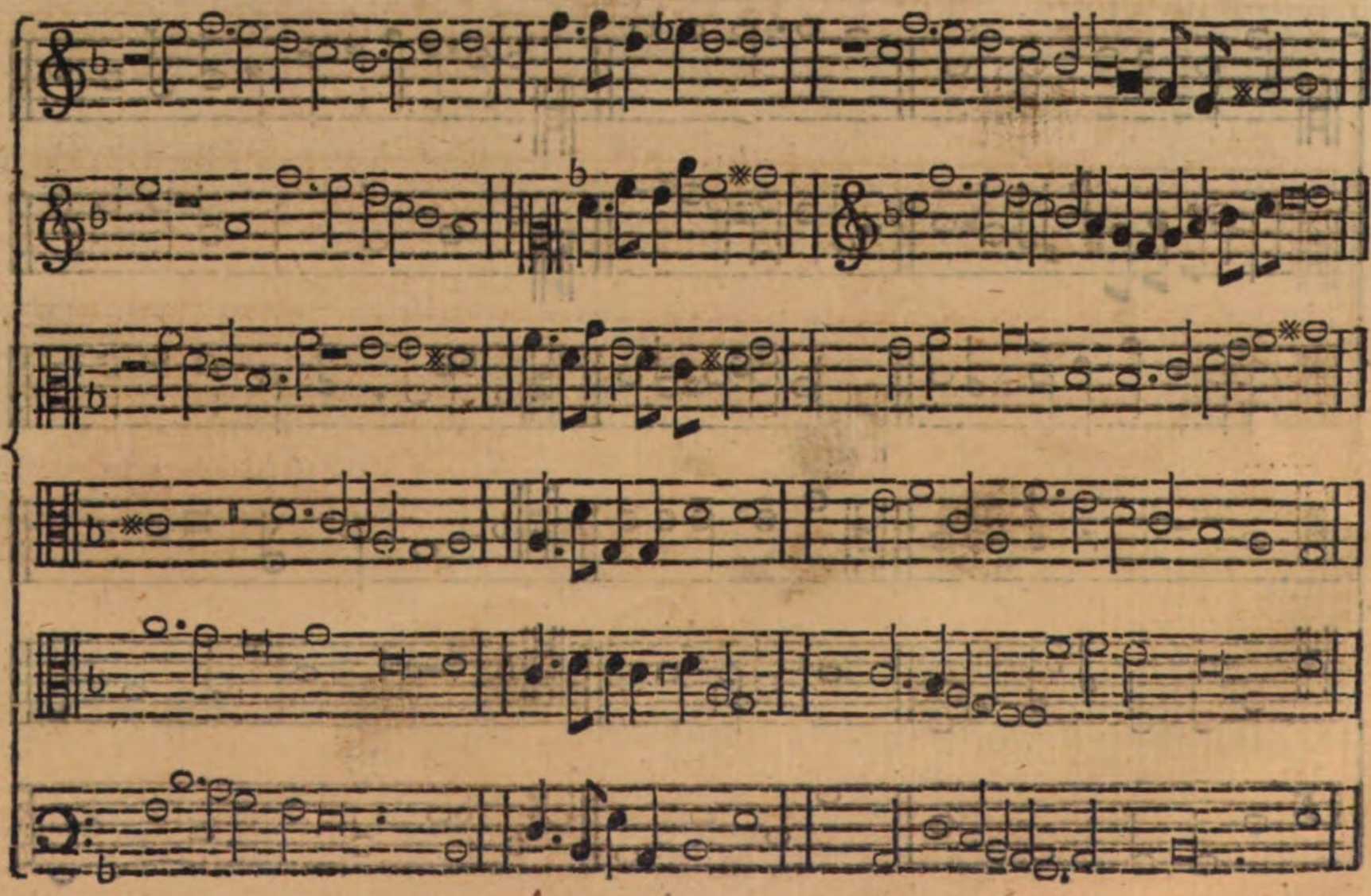


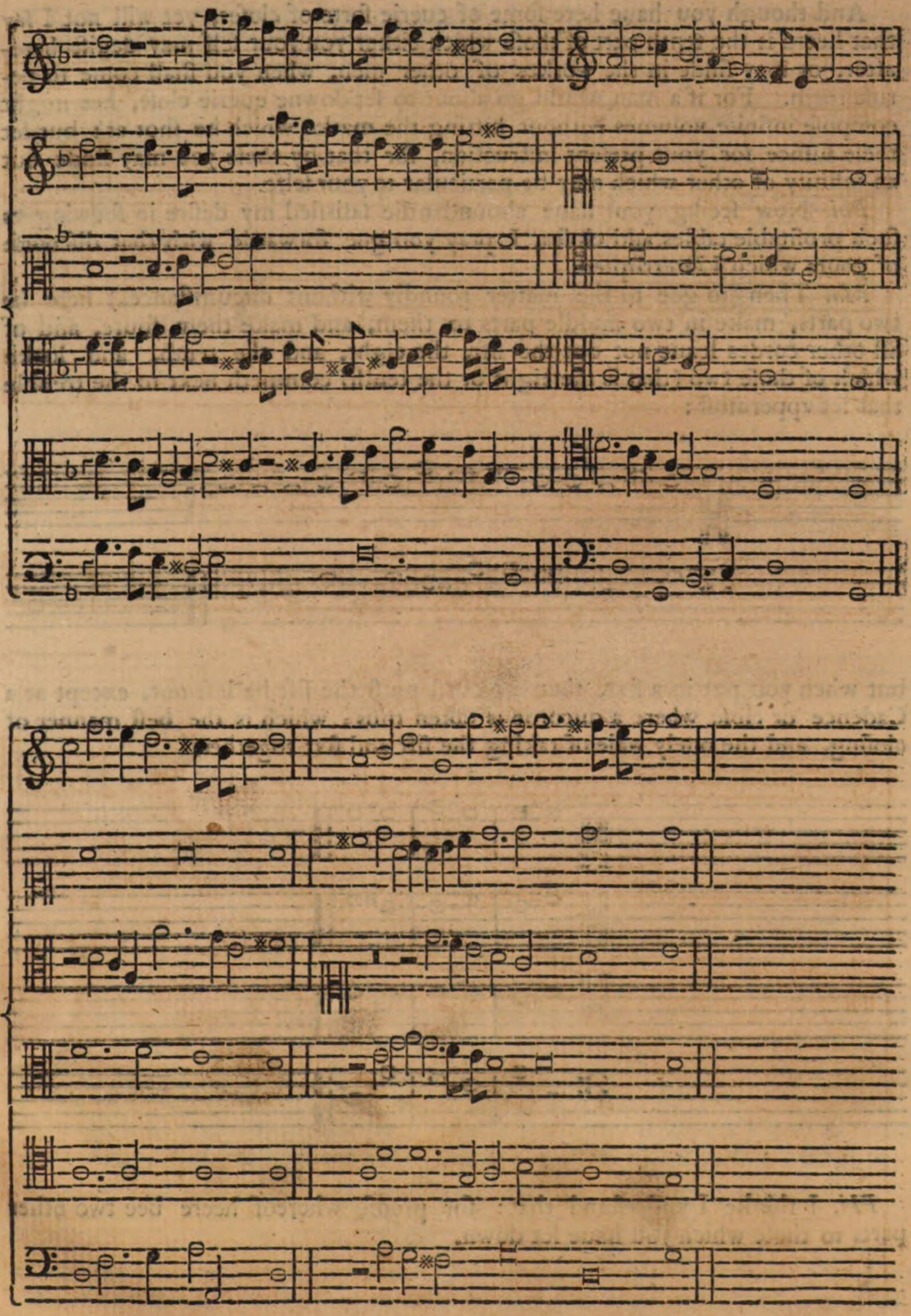
THE THIRD PART.

Closes of Sixe Voyces.







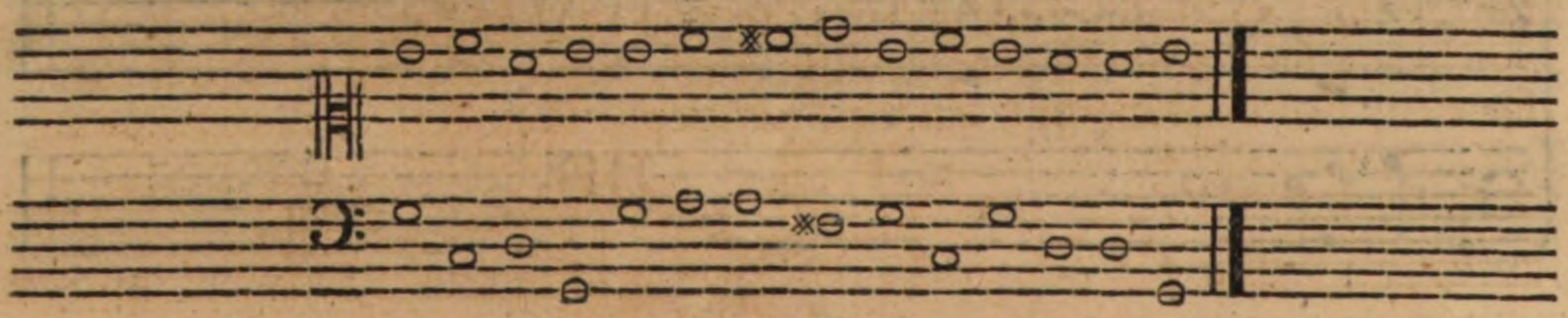


And though you haue here ſome of euerie ſorte of cloſes, yet will not I ſay that heere is the tenth part of thoſe which either you your ſelf may deuiſe hereafter, or may finde in the workes of other men, when you ſhall come to peruſe them. For if a man would go about to ſet downe euerie cloſe, hee might compoſe infinite volumes without hitting the marke which he ſhot at: but let theſe ſuffice for your preſent inſtruction, for that by theſe you may finde out an infinity of other which may be particular to your ſelfe.

Phi. Now ſeeing you haue aboundantlie ſatisfied my deſire in ſhewing vs ſuch profitable tables and cloſes, I pray you goe forwarde with that diſcourſe of yours which I interrupted.

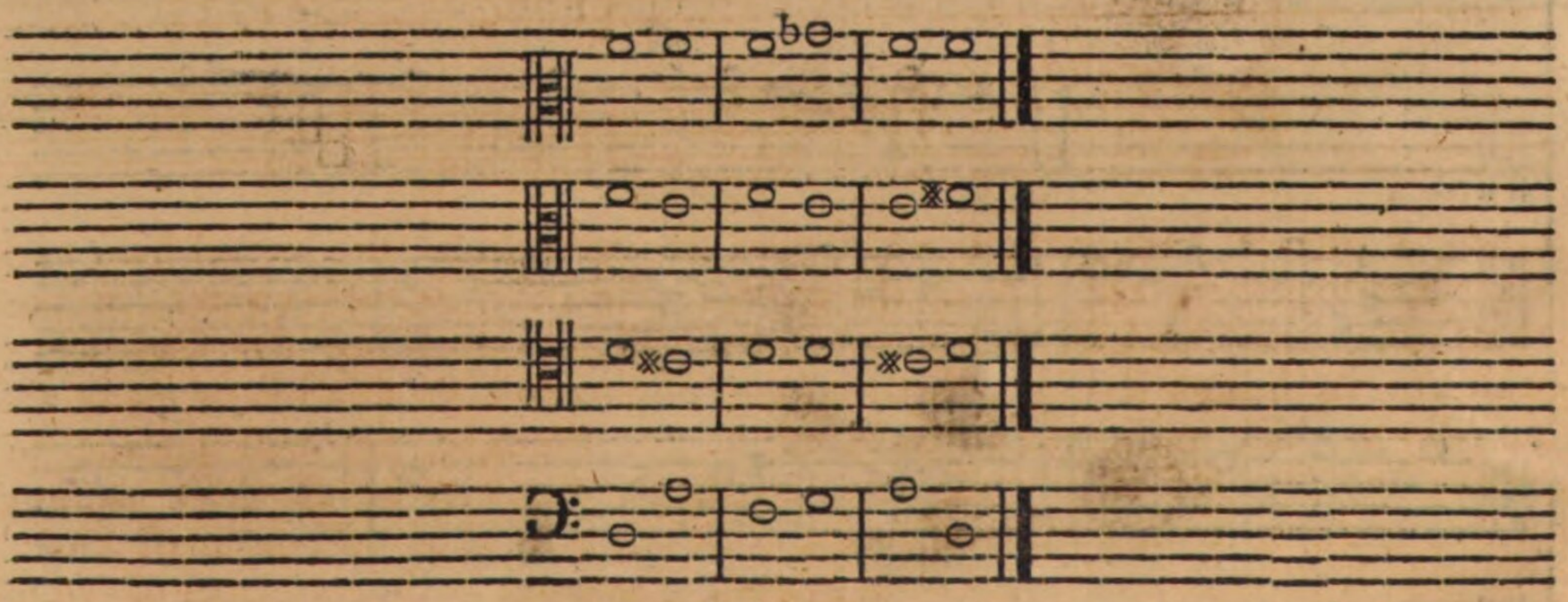
General rules for ſetting.

Ma. Then (to goe to the matter roundly without circumſtances) here be two parts, make in two middle parts to them, and make them foure, and of all other cordes leaue not out the fift, the eight, and the tenth, and looke which of thoſe two (that is the eight or the tenth) commeth next to the trebble. that ſet vppermoſt:

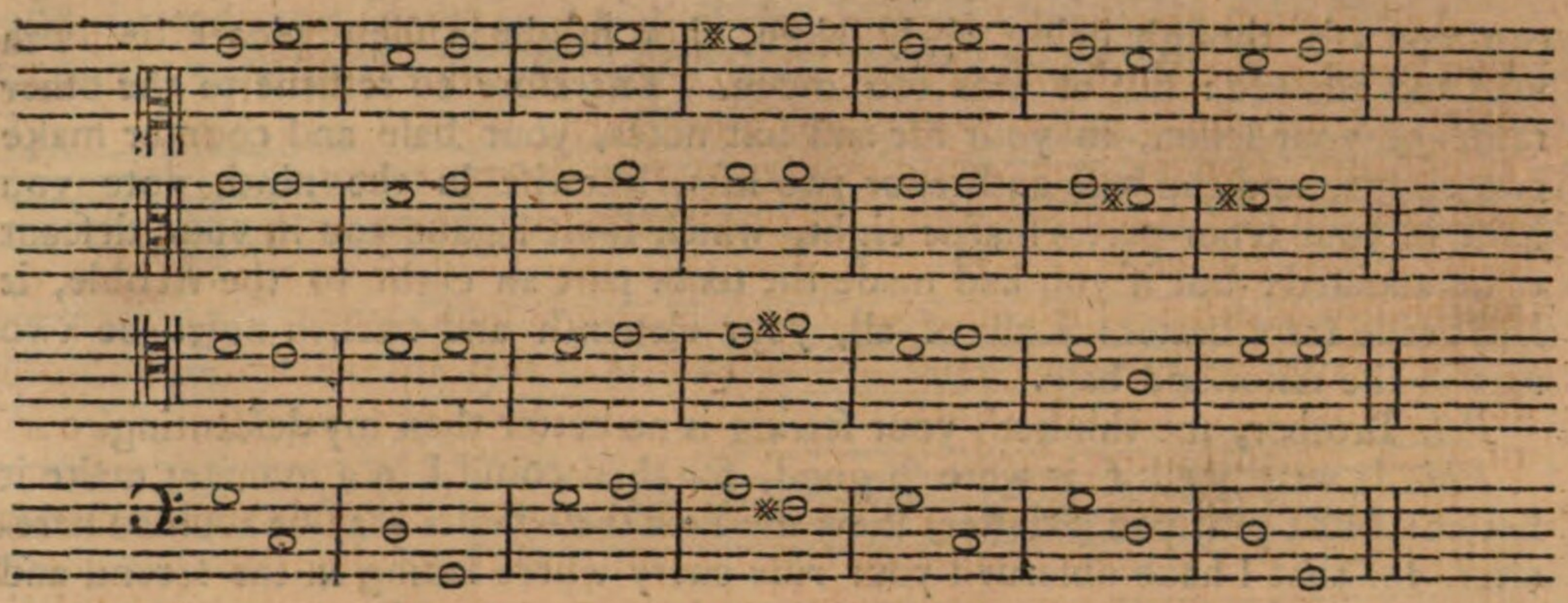


A caueat for the ſixt. How the fift and ſixt may be both vſed together.

but when you put in a ſixt, then of courſe muſt the fift be left out, except at a Cadence or cloſe where a diſcorde is taken thus; which is the beſt manner of cloſing, and the onely waie of taking the fift and ſixt together.

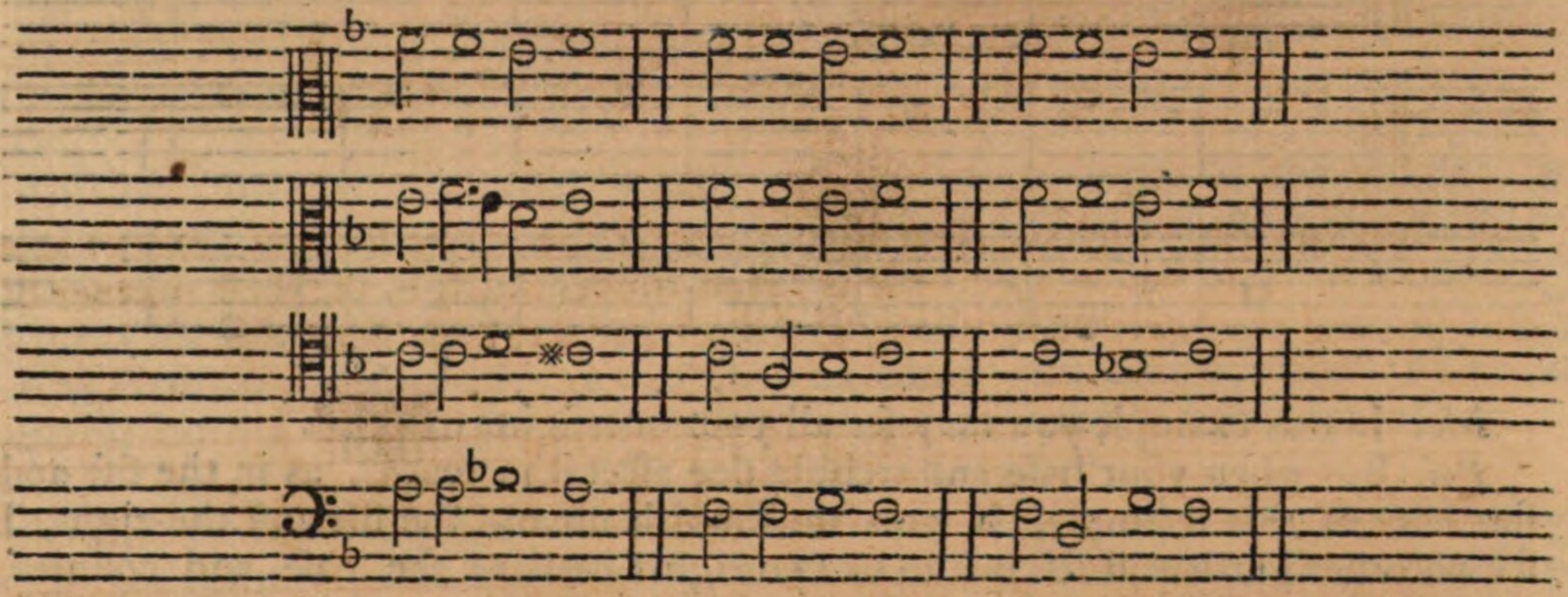


Phi. I thinke I vnderſtand that: for proofe whereof heere bee two other parts to thoſe which you haue ſet down.

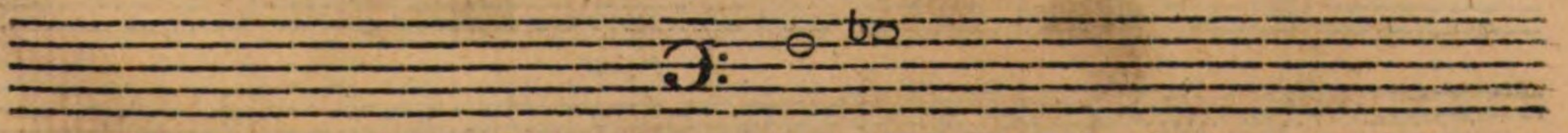


Ma. Indeed you haue taken great paines about them: for in the ſecond and third notes you haue taken two eightes betwixt the tenor and baſe part, which faulte is committed by leauing out the tenth in your ſecond note in the tenor, for the eight you had before betwixt the baſe and trebble, in your third note you haue a flat *Cadence* in your counter tenor, which is a thing againſt nature; for euery *Cadence* is ſharpe: but ſome may replie that all theſe three following

Faults controled in this leſſon.



(the firſt whereof hath onelie one Cadence, in the trebble, the ſecond hath two Cadences together, the one in the trebble, the other in the counter, in the third, the meane counter and tenor *Cadence* all at once) bee flat Cadences: which thing though it might require long diſputation for ſolution of many arguments, which to diuerſe purpoſes might bee brought, yet will I leaue to ſpeake any more of it at this time, but onely that they be all three paſſing cloſes, and not of the nature of yours, which is a kind of full or finall cloſe, although it be commonly vſed both in paſſing manner in diuers places of your compoſition, and finally at the cloſe: but if your baſe aſcend half a note thus:

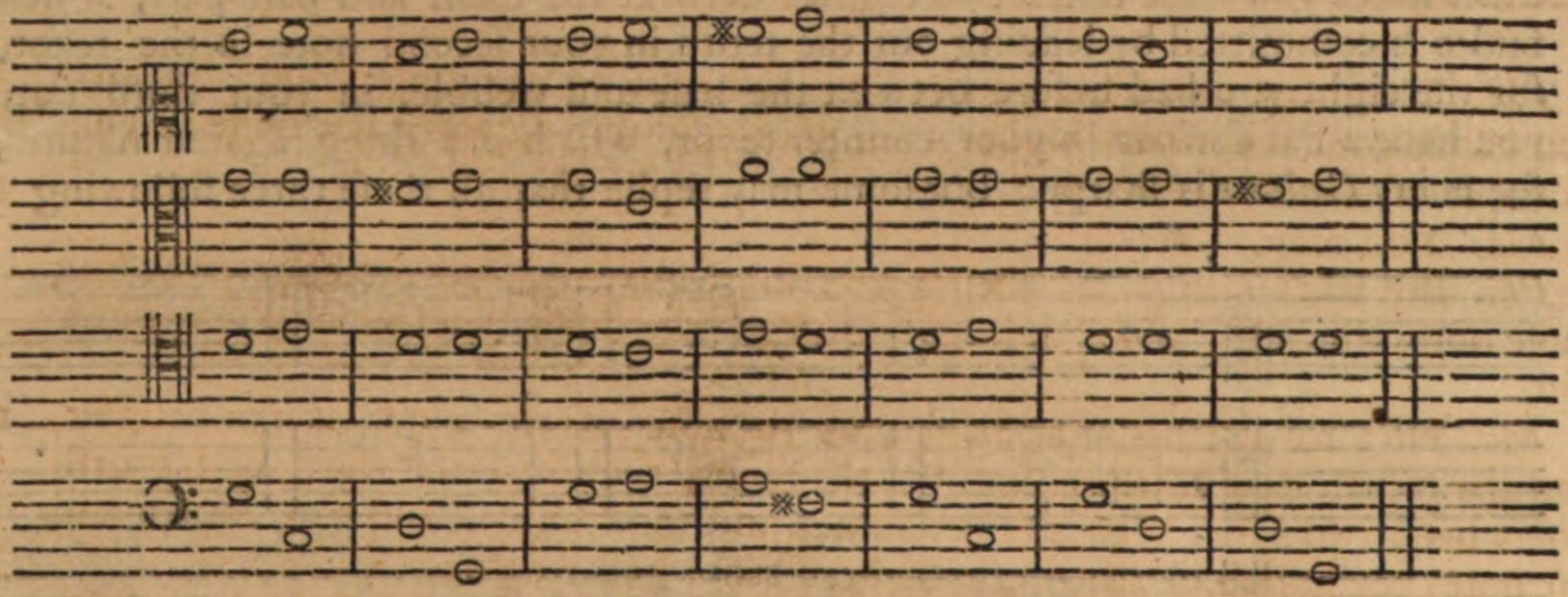


any of the other parts making *Sincopation* (which wee abuſively call a Cadence) then of courſe muſt your *Sincopation* be in that order, as the firſt of the afore-ſhewed examples is: the other two not hauing that neceſſitie bee not in ſuch

common vſe, though being aptly taken, they might in ſome places be both vſed and allowed: but of this too much. Therefore to returne to the other faults of your leſſon, in your fift and ſixt notes, your baſe and counter make two eights, and the baſe and tenor two fifts, likewiſe in the ninth note you haue in your tenor part a ſharpe eight, which fault I gaue you in your deſcant to be auoided: but if you had made the tenor part an eight to the trebble, it had beene farre better: Laſt of all, your eleuenth and twelfth notes be two fifts in the tenor and baſe.

Pol. Brother, me thinketh your ſetting is no better then my deſcanting.

Phi. It were well if it were ſo good, for then could I in a moment make it better: but I pray you (Maſter) ſhew me how theſe faults may be auoided hereafter, for that I haue obſerued your rule euery where ſauing in the ſecond and twelfth notes in the tenor part.



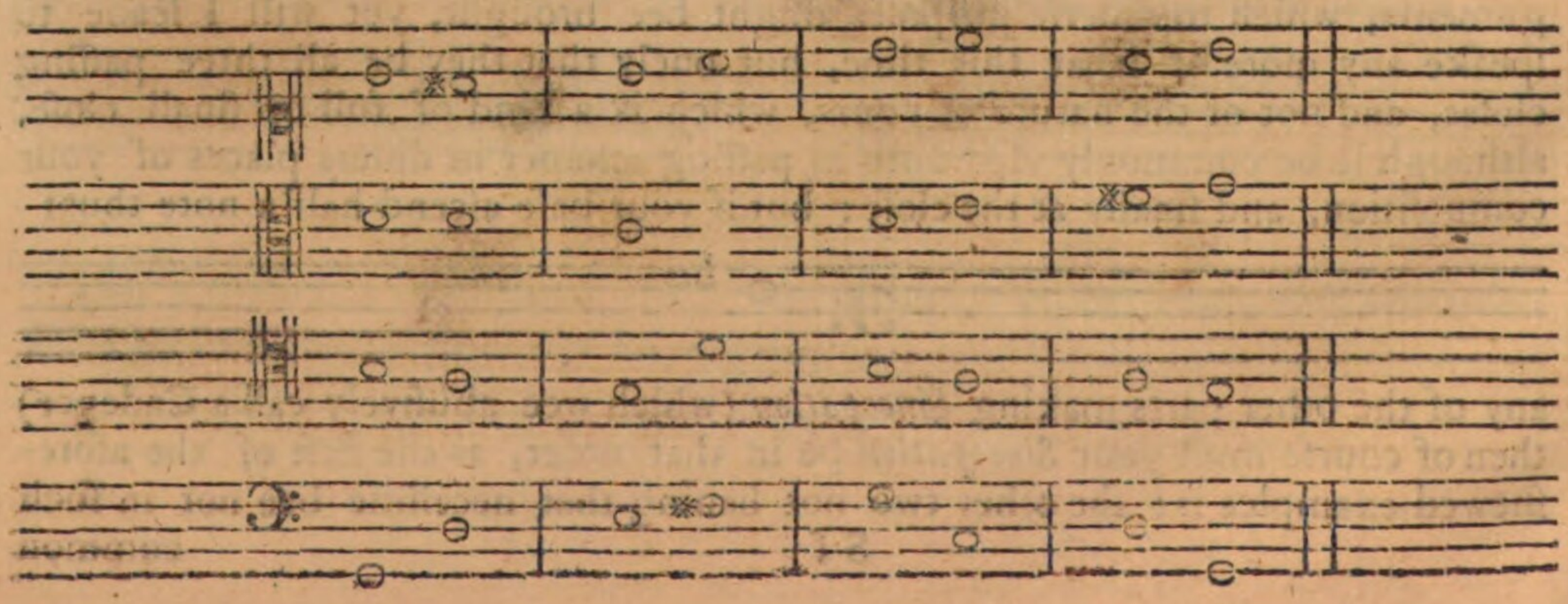
Obiection.

Ma. In this example you may ſee all your ouerſights mended.

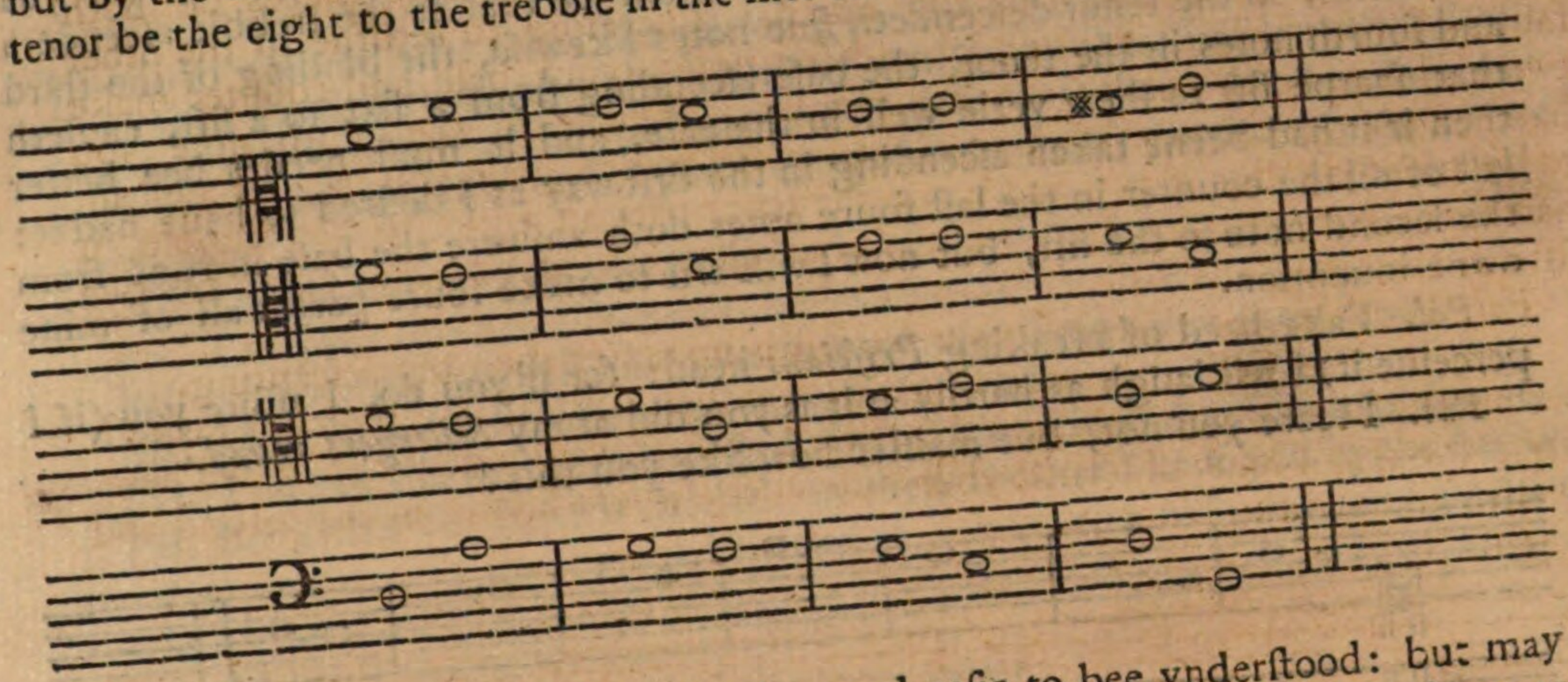
Pol. But when your baſe and trebble doe aſcend in tenths, as in the fift and ſixt note of this example, if you muſt not leaue out the fift and the eight, I ſee no other but it will fall out to be two eights betwixt the baſe and counter, and likewiſe two fifts betwixt the baſe and tenor.

Solution, with rules for true aſcending or deſcending.

Ma. Then for auoyding of that fault, take this for a generall rule, that when the baſe and trebble aſcend ſo in tenthes, then muſt the tenor bee the eight to the trebble in the ſecond note, as for example:



but by the contrarie, if the baſe and trebble deſcend in tenthes, then muſt the tenor be the eight to the trebble in the firſt of them. Example:



Phi. Theſe bee neceſſarie good rules, and eaſie to bee vnderſtood: but may you carrie your tenor part higher then your counter, as you haue done in your example of tenths aſcending?

The middle parts may go one through another.

Ma. You may.

Phi. But what needed it? ſeeing you might haue cauſed the counter to ſing thoſe notes which the tenor did, and contrarie the tenor thoſe which the counter did.

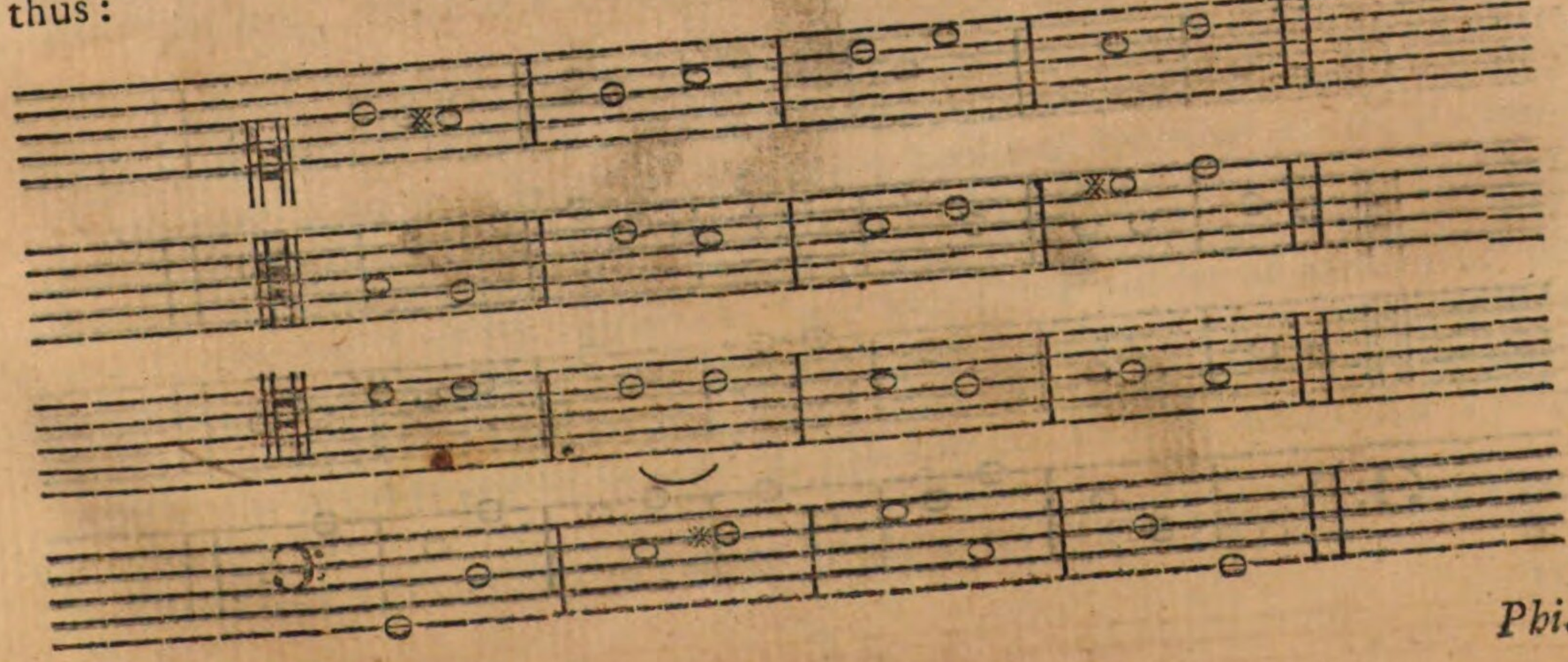
Ma. No: for if I had placed the fourth note of the tenor in the counter, and the fourth note of the counter in the tenor, then had the third and fourth notes been two fiftes betwixt the counter and the trebble, and the fourth and fift notes beene two eightes betweene the tenor and trebble.

For what reaſon one part may ſing that which the other may not.

Phi. You ſay true, and I was a foole who could not conceiue the reaſon therof before you told it me: but why did you not ſet the fourth note of the tenor in *C ſol fa vt*, ſeeing it is a fift and good in the eare?

Ma. Becauſe (although it were ſufferable) it were not good to ſkip vp to the fift in that manner: but if it were taken deſcending, then were it verie good thus:

Comming from the eighth to the fift both parts aſcending naught.

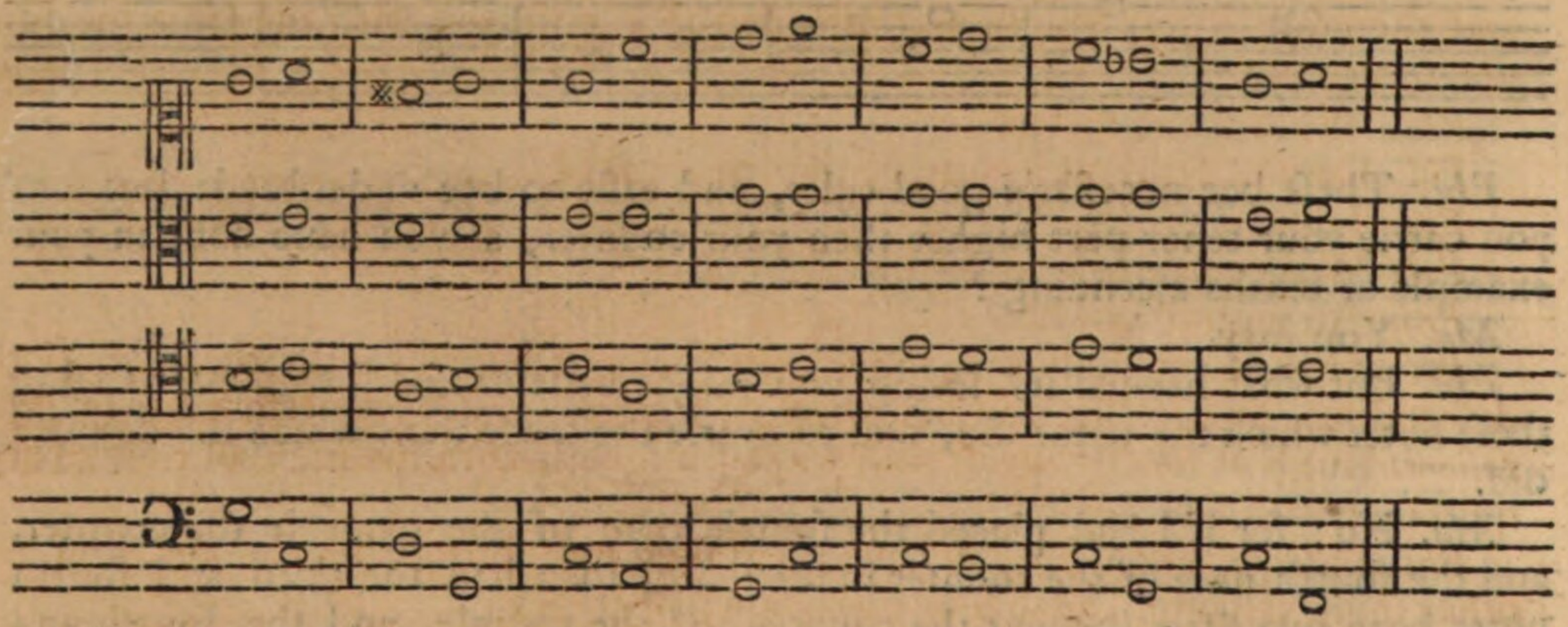


Phi.

Phi. This example I like verie well for theſe reaſons: for (brother) if you marke the artifice of the compoſition you ſhall ſee that as the trebble aſcendeth fiue notes, ſo the tenor deſcendeth fiue notes likewiſe, the binding of the third and fourth notes in the tenor, the baſe aſcending from a ſixt to a fift, cauſeth that ſharpe fift to ſhew verie well in the eare, and it muſt needes bee better then if it had beene taken aſcending in the firſt way as I deſired to haue had it: laſt of all the counter in the laſt foure notes doth anſwere the baſe in fuge from the ſecond note to the fift, but now I will trie to make foure partes all of mine owne inuention.

Pol. Take heed of breaking *Priſcians* head: for if you do, I aſſure you (if I perceiue it) I wil laugh as hartily at it as you did at my *Sellengers round.*

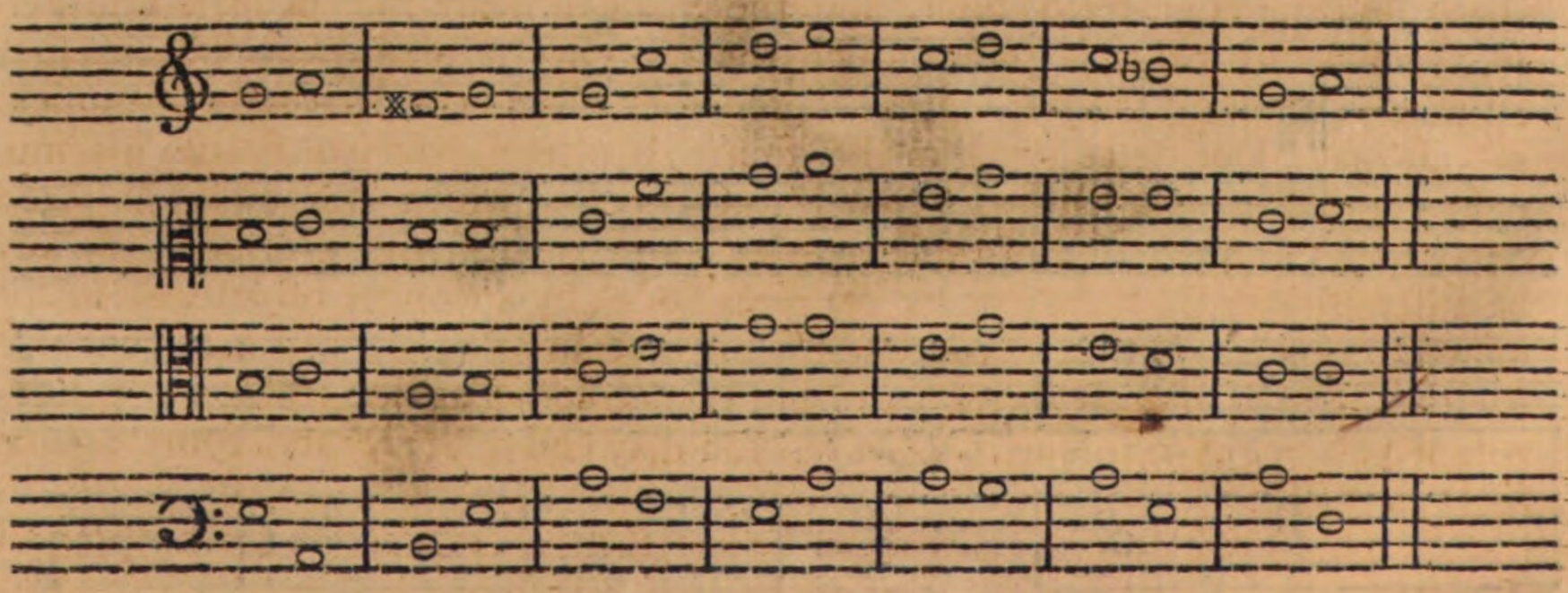
Phi. I feare you not, but maiſter how like you this?



Ma. Well for your firſt triall: but why did you not put the ſixt, ſeuenth and eight notes of the tenor eight notes higher, and ſet them in the counter-part, ſeeing they would haue gone neerer to the trebble then that counter which you haue ſet downe.

Phi. Becauſe I ſhould haue gone out of the compaſſe of my lines.

Ma. I like you well for that reaſon: but if you hadde liked the other way ſo well, you might haue altered your cliffes thus:



whereby

whereby you ſhould both haue had ſcope enough to bring vp your partes, and cauſed them to come cloſer together, which would ſo much the more haue graced your example: for the cloſer the partes goe, the better is the harmony, and when they ſtand farre aſunder the harmony vaniſheth, therefore hereafter ſtudie ſo much as you can to make your partes goe cloſe together, for ſo ſhall you both ſhew moſt art, and make your compoſitions fitteſt for the ſinging of all companies.

The partes muſt be cloſe, ſo that no other may be put in betwixt them.

Phi. I will: but why do you ſmile?

Ma. Let your brother *Polymathes* looke to that.

Pol. If you haue peruſed his leſſon ſufficientlie, I pray you ſhew it me.

Ma. Here it is, and looke what you can ſpie in it.

Phi. I do not thinke there be a fault ſo ſenſible in it as that hee may ſpie it.

Pol. But either my ſight is daſeled, or there brother I haue you by the backe, and therefore I pray you be not offended if I ſerue you with the ſame meaſure you ſerued me.

Phi. What is the matter?

Pol. Do you ſee the fift note of the tenor part?

Phi. I doe.

Pol. What corde is it to the baſe?

Phi. An eight: but how then?

Pol. Ergo, I conclude that the next is an eight likewiſe with the baſe, both deſcending, and ſo that you haue broken *Priſcians* head: wherefore I may *Lege talionis* laugh at *incongruity* as well as you might at vnformalitie: but now I cry quittance with you.

Phi. Indeede I confeſſe you haue ouertaken me: but maſter do you find no other thing diſcommendable in my leſſon?

Ma. Yes: for you haue in the cloſing gone out of your key, which is one of the groſſeſt faults which may be committed.

Phi. What do you call going out of the key?

Ma. The leauing of that key wherein you did begin, and ending in another.

Phi. What fault is in that?

Going out of the key a great fault.

Ma. A great fault: for euery key hath a peculiar ayre proper vnto it ſelfe: ſo that if you goe into another then that wherein you begun, you change the aire of the ſong, which is as much as to wreſt a thing out of his nature, making the Aſſe leape vpon his Maiſter, and the Spaniell beare the loade. The perfect knowledge of theſe aires (which the antiquity termed *Modi*) was in ſuch eſtimation amongſt the learned, as therein they placed the perfection of muſick, as you may perceiue at large in the fourth booke of *Severinus Boetius* his muſicke: and *Glareanus* hath written a learned booke, which hee tooke in hand onely for the explanation of thoſe moodes; and though the ayre of euery key be different one from the other, yet ſome ioue (by a wonder of nature) to be ioined to others; ſo that if you begin your ſong in *Gam vt*, you may conclude it either in *C fa ut* or *D ſol re*, and from thence come againe to *Gam ut*: likewiſe if you begin your ſong in *D ſol re*, you may end in *A re*, and come againe to *D ſol re*, &c.

Phi. Haue you no generall rule to be giuen for an inſtruction for keeping of the key?

Ma.

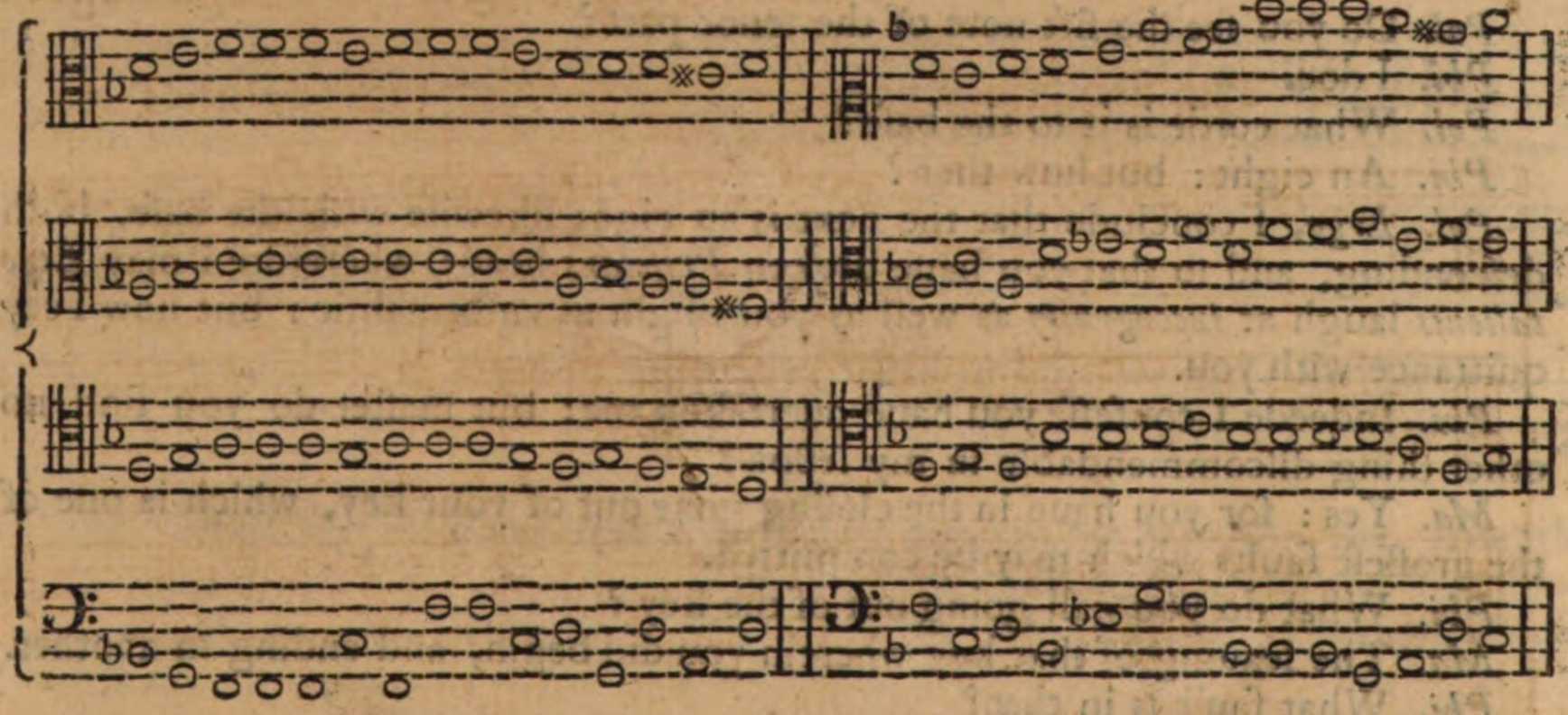
Ma. No, for it muſt proceed only of the iudgement of the Compoſer: yet the Churchmen for keeping their keyes, haue deuiſed certain notes commonly called the eight tunes, ſo that according to the tune which is to be obſerued, at that time if it begin in ſuch a key, it may end in ſuch and ſuch others, as you ſhall immediately knowe. And theſe be (although not the true ſubſtance, yet) ſome ſhadow of the ancient *modi*, whereof *Boetius* and *Glareanus* haue written ſo much.

Phi. I pray you ſet down thoſe eight tunes: for the ancient *modi*, I meane by the grace of God to ſtudy hereafter.

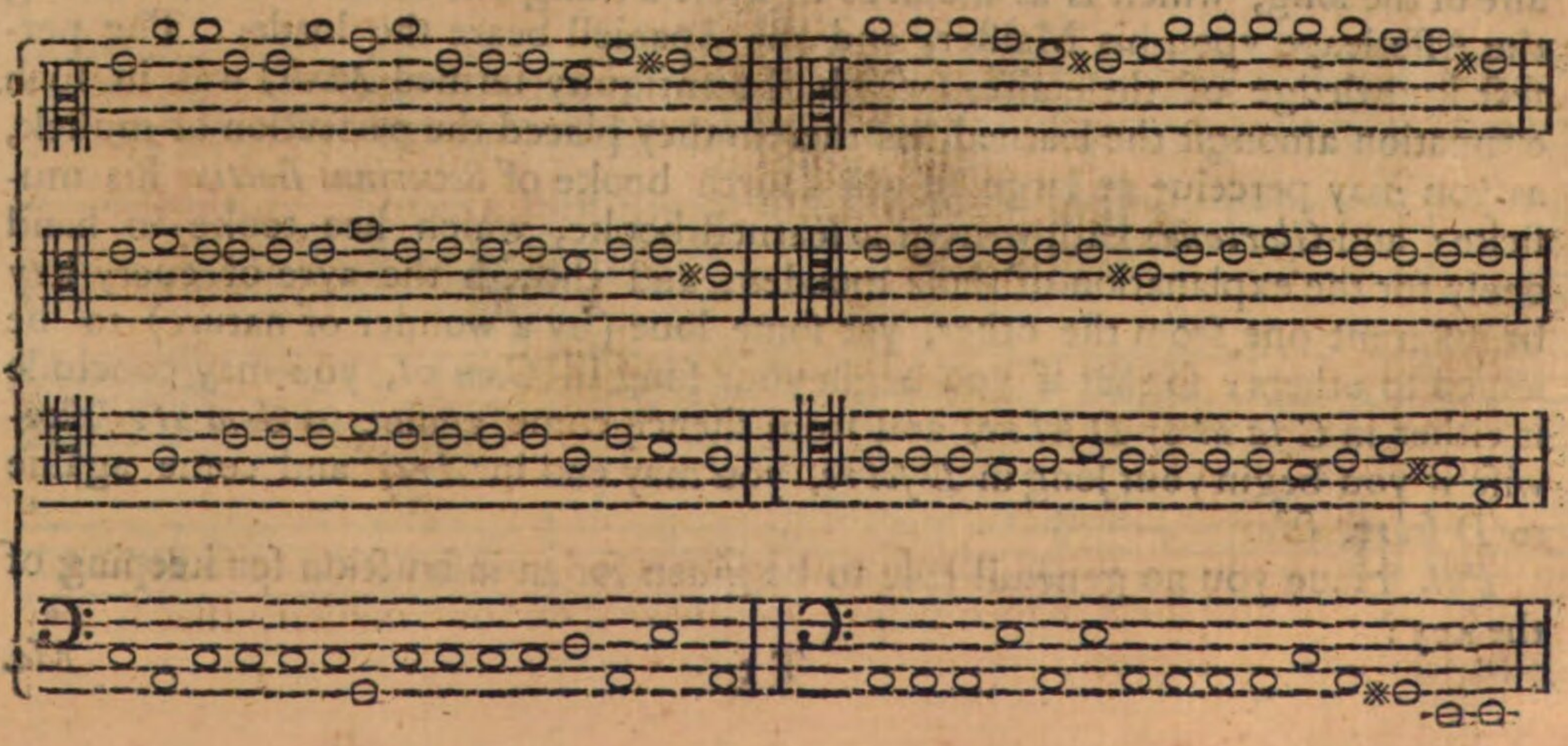
Ma. Here they be in foure parts, the tenor ſtill keeping the plaine ſong.

The EIGHT TUNES.

The Firſt Tune. The Second Tune.

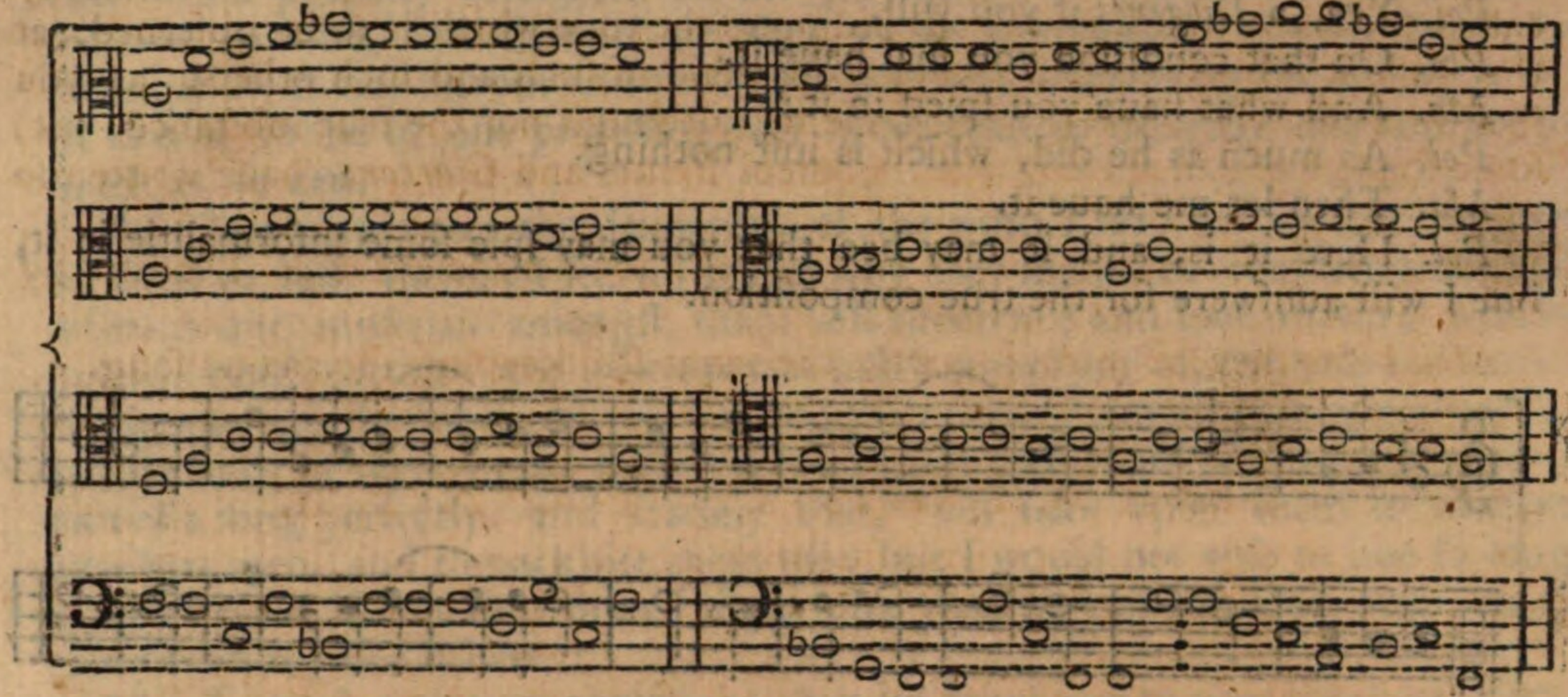


The Third Tune. The Fourth Tune.



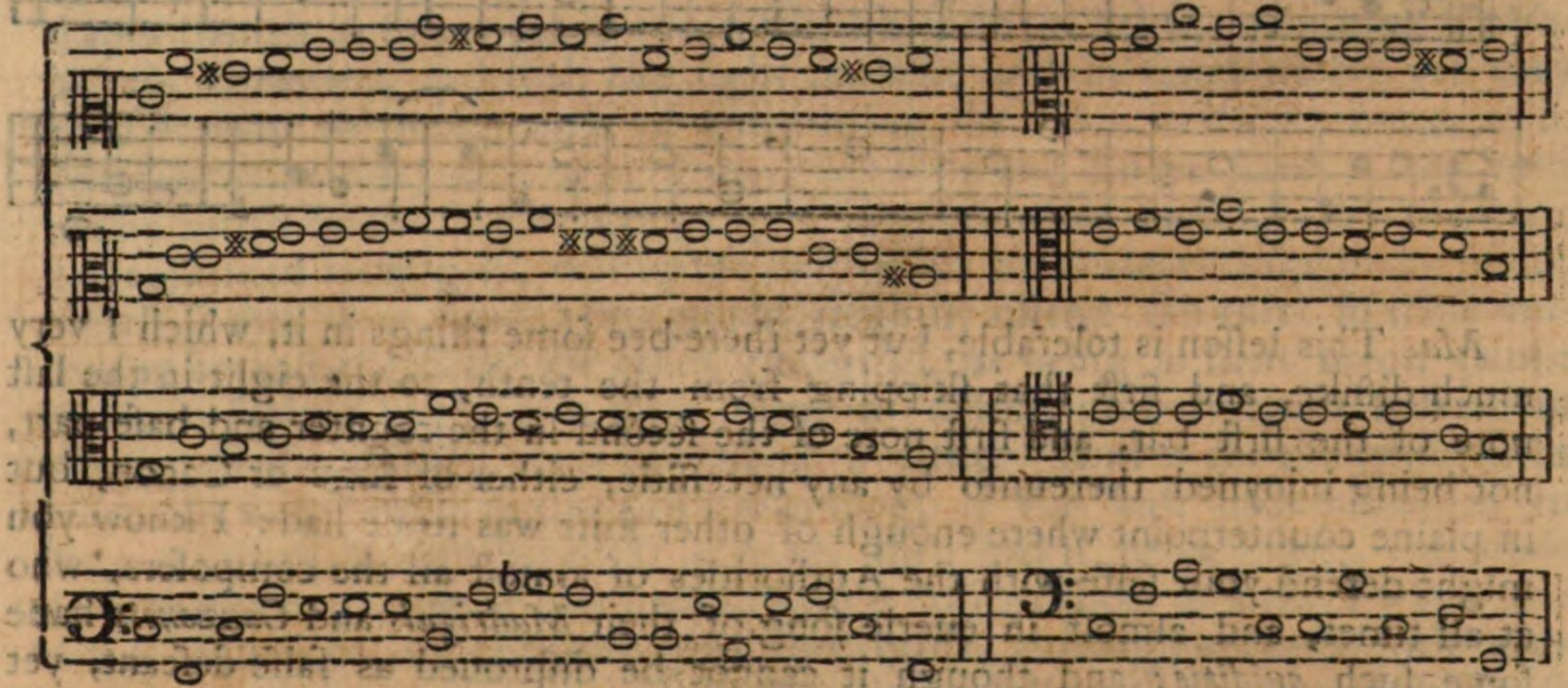
The Fift Tune.

The Sixt Tune.



The Seuenth Tune.

The Eighth Tune.



Phi. I will inſiſt no further to craue the vſe of them at this time, but becauſe the day is far ſpent, I will pray you to go forward with ſome other matter.

Ma. Then leaue counterpoint, and make foure parts of mingled notes.

Phi. I will.

Pol. I thinke you will now beware of letting mee take you tardie in falſe cords.

Phi. You ſhall not by my good will.

Ma. Peruſe your leſſon after that you have made it, and ſo you ſhall not ſo often commit ſuch faults as proceede of ouerſight.

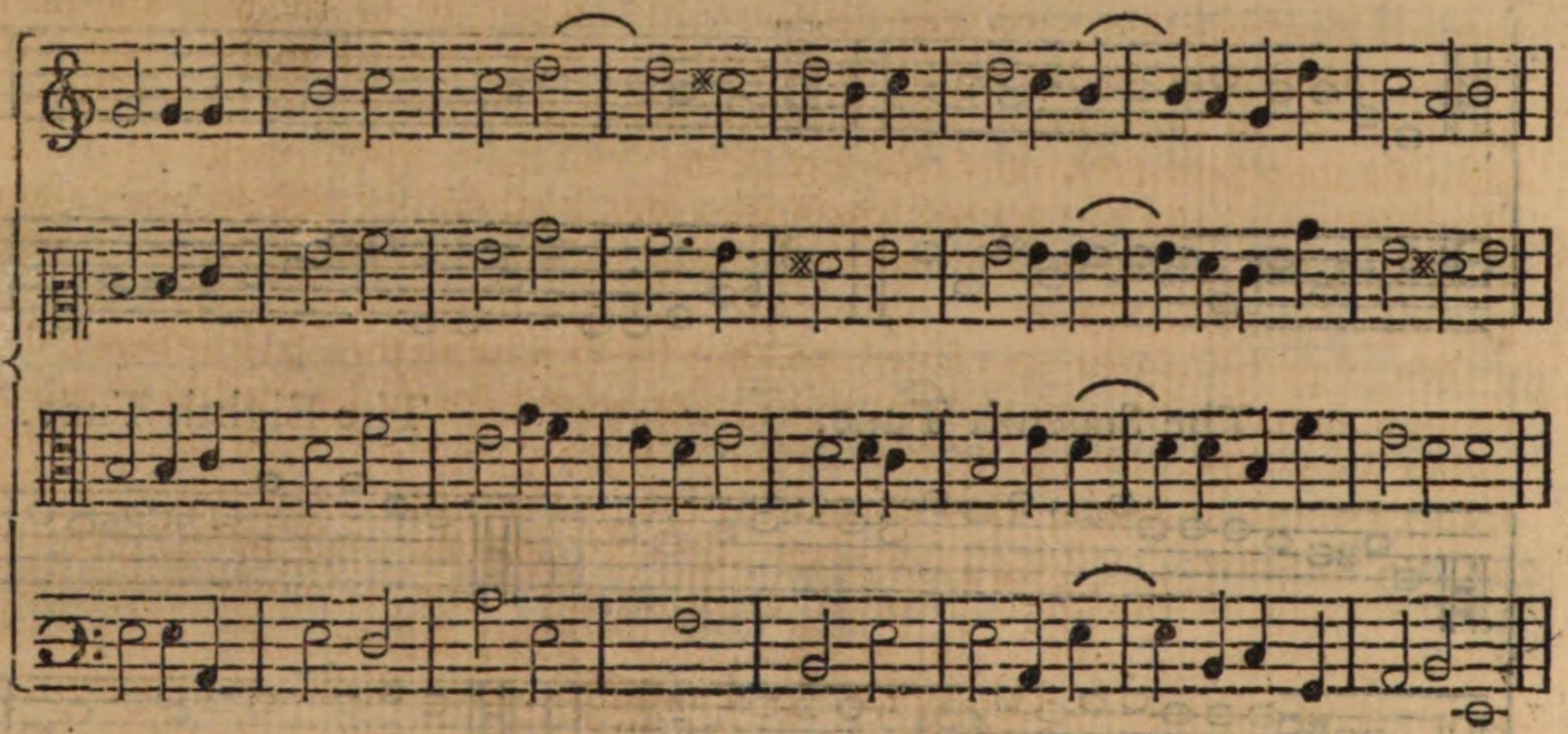
Pol. This is true indeede.

Phi. I pray you (maiſter) peruſe this leſſon, for I find no ſenſible fault in it.

Pol. I pray you ſhew it mee before you ſhew it to our maiſter, that it may paſſe cenſures by degrees.

Phi.

Phi. I will, ſo you will play the *Ariſtarchus* cunningly.
Pol. Yea, a *Diogenes* if you will.
Phi. On that condition you ſhal haue it.
Ma. And what haue you ſpied in it?
Pol. As much as he did, which is iuſt nothing.
Ma. Then let me haue it.
Pol. Here it is, and it may bee that you may ſpie ſome informalitie in it, but I will aunſwere for the true compoſition.



Skipping from the tenth to the eight both parts aſcending.

Ma. This leſſon is tolerable, but yet there bee ſome things in it, which I very much diſlike, and firſt that ſkipping from the tenth, to the eight in the laſt note of the firſt bar, and firſt note of the ſecond in the counter and baſe part, not being injoyned thereunto by any neceſſitie, either of fuge or Canon, but in plaine counterpoint where enough of other ſhift was to be had: I know you might defend your ſelfe with the Authorities of almoſt all the compoſers, who at all times, and almoſt in euerie ſong of their *Madrigals* and *Canzonets* haue ſome ſuch *quiditie:* and though it cannot be diſproued as falſe deſcant, yet would not I vſe it, no more then many other things which are to be found in their workes, as ſkipping from the ſixt to the eighth, from the ſixth to the vniſon, from a tenth to an eight aſcending or deſcending, and infinite more faultes, which you ſhall finde by excellent men committed, ſpecially in taking of vniſons which are ſeldome to be vſed but in paſſing wiſe aſcending or deſcending: or then for the firſt or latter part of a note, and ſo away, not ſtanding long vpon it, whereas they by the contrarie will ſkip vp to it from a ſixt, third or fift, which (as I told you before) wee call hitting an vniſon or other cord on the face: but they before they wil break the *are* of the wanton amorous humor wil choſe to runne into any inconuenient in muſick whatſoeuer, and yet they haue gotten the name of muſicke maſters through the world by their *Madrigals* and quicke inuentions: for you muſt vnderſtand that few of them compoſe Mottets, whereas by the contrary they make infinite volumes of *Madrigals*, *Canzonets*, and other ſuch ayreable muſicke, yea though he were a Prieſt, hee would

Faults to be auoyded in imitation. A note for taking of vniſon.

would rather chooſe to excell in that wanton and pleaſing muſicke, then in that which properly belongeth to his profeſſion: ſo much be they by nature inclined to loue, and therein are they to be commended, for one Muſician amongſt them will honour and reuerence another, whereas by the contrary, we (if two of vs be of one profeſſion) wil neuer ceaſe to backbite one another ſo much as we can.

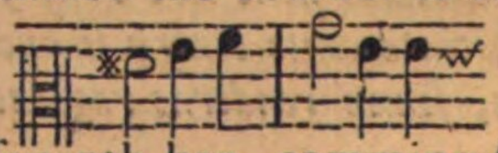
Pol. You play vpon the *Homonymie* of the word *Loue:* for in that they be inclined to luſt, therein I ſee no reaſon why they ſhould be commended: but whereas one muſician amongſt them will reuerence and loue another, that is indeede praiſeworthie: and whereas you juſtly complaine of the hate and backbiting amongſt the muſicians of our countrey, that I knowe to bee moſt true, and ſpecially in theſe young fellowes, who hauing no more ſkill then to ſing a part of a ſong perfectly, and ſcarſely that, will take vpon them to cenſure excellent men, and to backbite them too: but I would not wiſh to liue ſo long as to ſee a Set of bookes of one of thoſe yong yonkers compoſitions, who are ſo ready to condemne others.

Ma. I perceiue you are cholericke, but let vs returne to your brothers leſſon, though imitation be an excellent thing, yet would I wiſh no man ſo to imitate as to take whatſoeuer his author ſaith, be it good or bad, and as for theſe ſcapes though in ſinging they be quickly ouerpaſt (as being committed in *Madrigals*, *Canzonets*, and ſuch like light muſicke and in ſmall notes) yet they giue occaſion to the ignorant of committing the ſame in longer notes, as in Mottets where the fault would be more offenſiue and ſooner ſpied. And euen as one with a quicke hand playing vpon an inſtrument, ſhewing in voluntarie the agilitie of his fingers, will by the haſt of his conueiance cloke many faults, which if they were ſtoode vpon would mightily offend the eare: ſo thoſe muſicians becauſe the faults are quickly ouerpaſt, as being in ſhort notes, thinke them no faults: but yet we muſt learne to diſtinguiſh betwixt an inſtrument playing diuiſion, and a voice expreſſing a dittie. And as for the going from the tenth to the eight in this place aſcending, if the baſe had deſcended to *Gam ut*, where it aſcended to *G ſol re ut*, then had it beene better, but thoſe fyrie ſpirits from whence you had it, would rather chooſe to make a whole new ſong, then to correct one which is already made, although neuer ſo little alteration would haue auoided that inconuenience, elſe would they not ſuffer ſo many fiftes and eightes paſſe in their workes, yea *Croce* himſelfe hath let fiue fiftes together ſlip in one of his * ſonges, and in many of them you ſhall finde two (which with him is no fault as it ſhould ſeem by his vſe of them) although the eaſt wind haue not yet blown that cuſtome on this ſide of the Alpes. But though *Croce* and diuerſe others haue made no ſcruple of taking thoſe fiftes, yet will we leaue to imitate him in that, nor yet will I take vpon me to ſaie ſo much as *Zarlino* doth, though I thinke as much, who in the 29 chapter of the third part of his *Inſtitutions of Muſick*, diſcourſing of taking of thoſe cords together writeth thus; *Et non ſi dee hauer riguardo che alcuni habbiano voluto fare il contrario, piu preſto per preſuntione, che per ragione alcuna, che loro habbiano hauuto, come vediamo nelle loro compoſitioni; concioſia che non ſi deue imitare coloro, che fano ſfacciatamente contra li buoni coſtumi, & buoni præcetti d'un' arte & di vna ſcienza, ſenza renderne ragione alcuna: ma dobbiamo imitar quelli, che ſono*

* The 17 ſong of his ſecond booke of Madrigals of 5 voices, in the 11 and 12 ſemibreeues. See alſo the 5, 8, 9, and 15, of the ſame let.

ſtati obſeruatori dei buoni præcetti, & accoſtarſi aloro & abbracciarli come buoni maeſtri: laſciando ſempre il triſto, & pigliando il buono: & queſto dico per che ſi ccmme il videre vna pittura, che ſia dipinta con varij colori, magiormente diletta l'occhio, di quello che non farebbe ſe fuſſe dipinta con vn ſolo colore: coſi l'udito maggiormente ſi diletta & piglia piacere delle conſonanze & delle modulationi variate, poſte dal diligentiſſimo compoſitore nelle ſue ccmpoſitioni, che delli ſemplici & non variate: Which is in Engliſh; Nor ought wee to haue any regard though others haue done the contrary, rather vpon a preſumption then any reaſon which they haue had to doe ſo, as wee may ſee in their compoſitions: although wee ought not to imitate them, who doe without any ſhame goe againſt the good rules and precepts of an Art and a Science, without giuing any reaſon for their doings: but wee ought to imitate thoſe who haue beene obſeruers of thoſe precepts, ioine vs to them, and embrace them as good Maiſters, euer leauing the bad and taking the good: and this I ſay, becauſe that euen as a picture painted with diuers colours doth more delight the eye to beholde it, then if it were done with but one colour alone: ſo the eare is more delighted, and taketh more pleaſure of the conſonants by the diligent Muſician placed in his compoſitions with varietie, then of the ſimple concords put together without any varietie at all. This much *Zarlino:* yet doe not I ſpeake this nor ſeeke this opinion of his, for derogation from *Croce* or any of thoſe excellent men, but wiſh as they take great pains to compoſe, ſo they will not thinke much to take a little to correct: and though ſome of them doe boldly take thoſe fifts and eights, yet ſhall you hardly finde either in Maſter *Alfonſo* (except in that place which I cited to you before) *Orlando*, *Striggio*, *Clemens non papa*, or any before them, nor ſhall you readily finde it in the workes of anie of thoſe famous Engliſh-men, who haue beene nothing inferiour in Art to any of the afore named, as *Farefax*, *Tauerner*, *Shepherde*, *Mundy*, *White*, *Perſons*, *M. Birde*, and diuers others, who neuer thought it greater ſacriledge to ſpurne againſt the Image of a Saint, then to take two perfect cordes of one kinde together; but if you chance to finde any ſuch thing in their workes, you may bee bolde to impute it to the ouerſight of the copyers: for, copies paſſing from hand to hand, a ſmall ouerſight committed by the firſt Writer, by the ſecond will be made worſe, which will giue occaſion to the third to alter much both in the words and notes, according as ſhall ſeeme beſt to his owne iudgement, though (God knowes) it will be farre enough from the meaning of the Author: ſo that errors paſſing from hand to hand in written copies, be eaſily augmented: but for ſuch of their works as be in print, I dare bee bolde to affirme that in them no ſuch thing is to be found.

Phi. You haue giuen vs a good caueat how to behaue our ſelues in peruſing the works of other men, and likewiſe you haue giuen vs a good obſeruation for comming into a vniſon, therefore now goe forward with the reſt of the faults of my leſſon.

Ma. The ſecond fault which I diſlike in it, is in the latter end of the fift bar and beginning of the next, where you ſtand in eights; for the counter is an eight to the baſe, and the tenor an eight to the trebble, which fault is committed by leauing out the tenth, but if you had cauſed the counter to riſe in thirds with the trebble, it had beene good thus:  The third fault of your leſſon is in the laſt note of your ſeuenth bar, comming from *B fa b*

mi

mi, to *F fa ut*, aſcending in the tenor part; of which fault I told you enough in your deſcant: the like fault of vnformall ſkipping is in the ſame notes of the ſame bar in the counterpart: and laſtly, in the ſame counterpart you haue left out the Cadence at the cloſe.

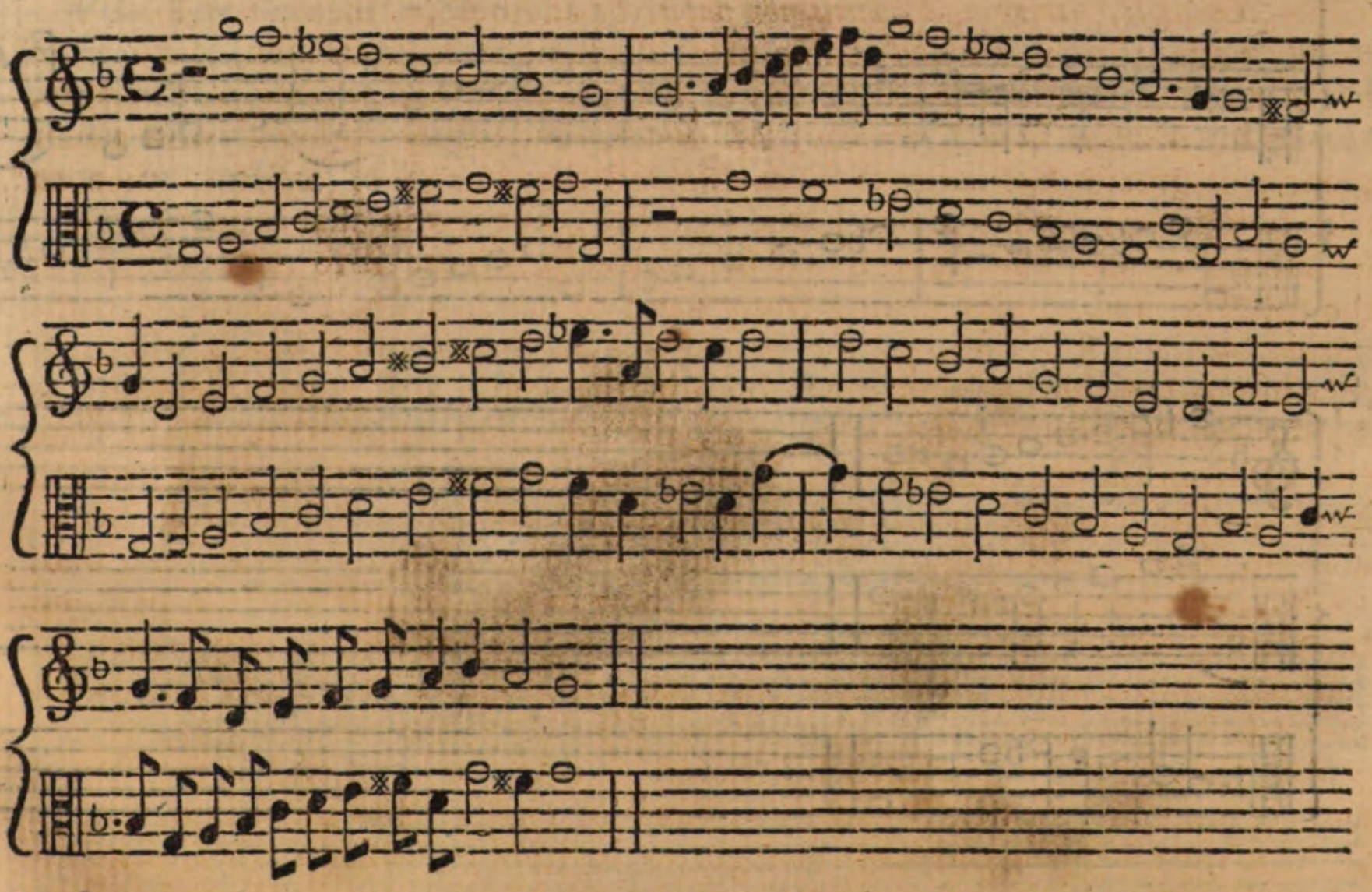
Phi. That vnformall fift was committed, becauſe I would not come from the ſixt to the fift, aſcending betweene the tenor and the trebble: but if I had conſidered where the note ſtoode, I would rather haue come from the ſixt to the fift, then haue made it as it is.

Ma. That is no excuſe for you: for if your parts do not come to your liking, but be forced to ſkip in that order, you may alter the other parts (as being tied to nothing) for the altering of the leading part will much help the thing: ſo that ſometime one part may lead, and ſomtime another, according as the nature of the muſick or of the point is, for all points will not be brought in alike, yet alwaies the muſick is ſo to be caſt as the point be not offenſiue, being compelled to runne into vniſons. And therefore when the parts haue ſcope enough, the muſicke goeth well: but when they be ſo ſcattered, as though they lay aloofe, fearing to come neere one to another, then is not the harmonie ſo good.

Phi. That is very true indeede: but is not the cloſe of the counter a Cadence?

Ma. No, for a Cadence muſt alwaies bee bound or then odde, driuing a ſmall note through a greater, which the Latines and thoſe who haue of late daies written the Art of muſicke, call *Sincopation:* for all binding and hanging vpon notes, is called *Sincopation*, as this and ſuch like:

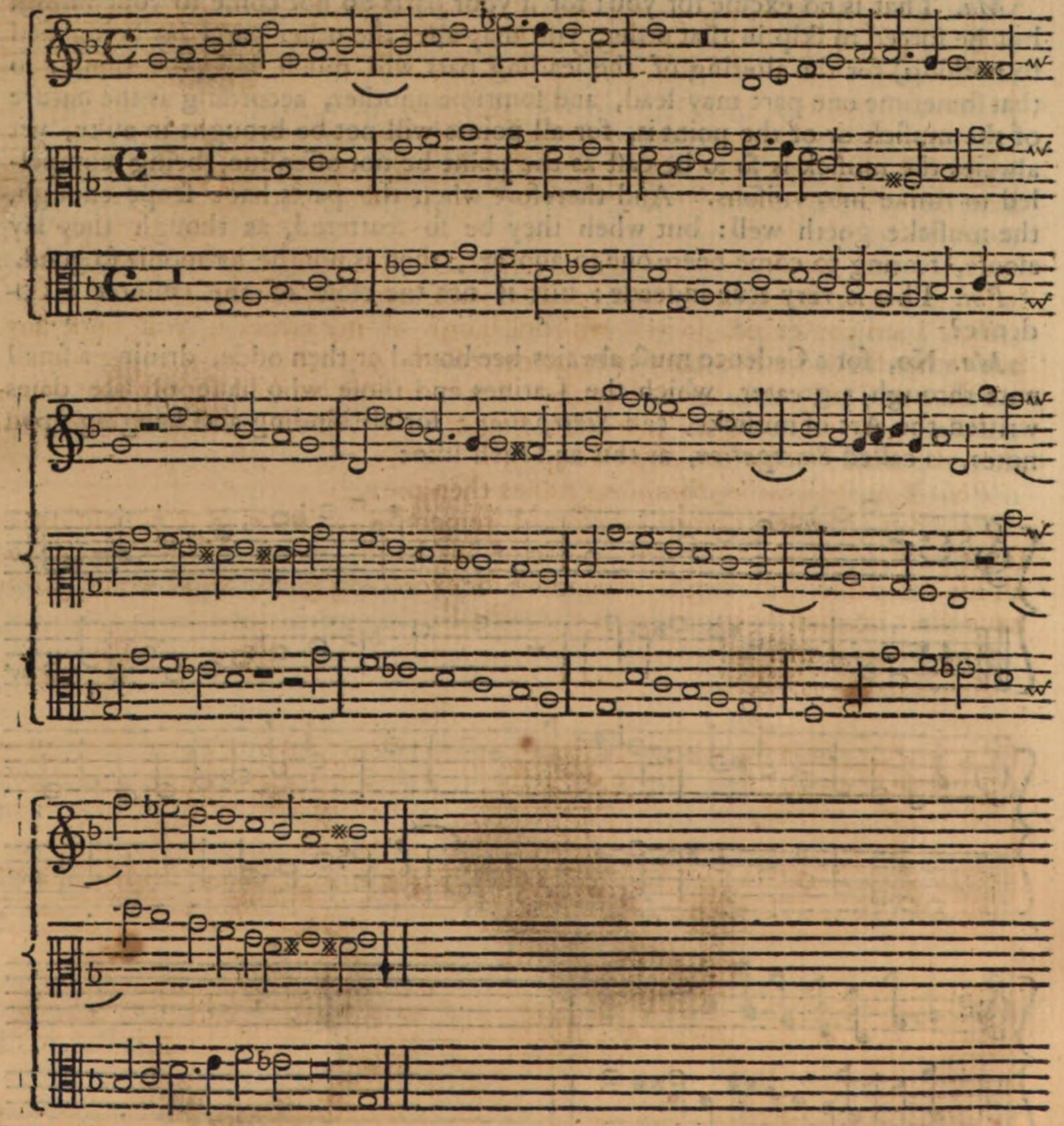
Examples of *Sincopation.*



Here be alſo other examples of *Sincopation* in three parts: which if you conſider diligently, you ſhall finde (beſide the *Sincopation)* a laudable and commendable manner of cauſing your parts to driue odde, either aſcending or decending:

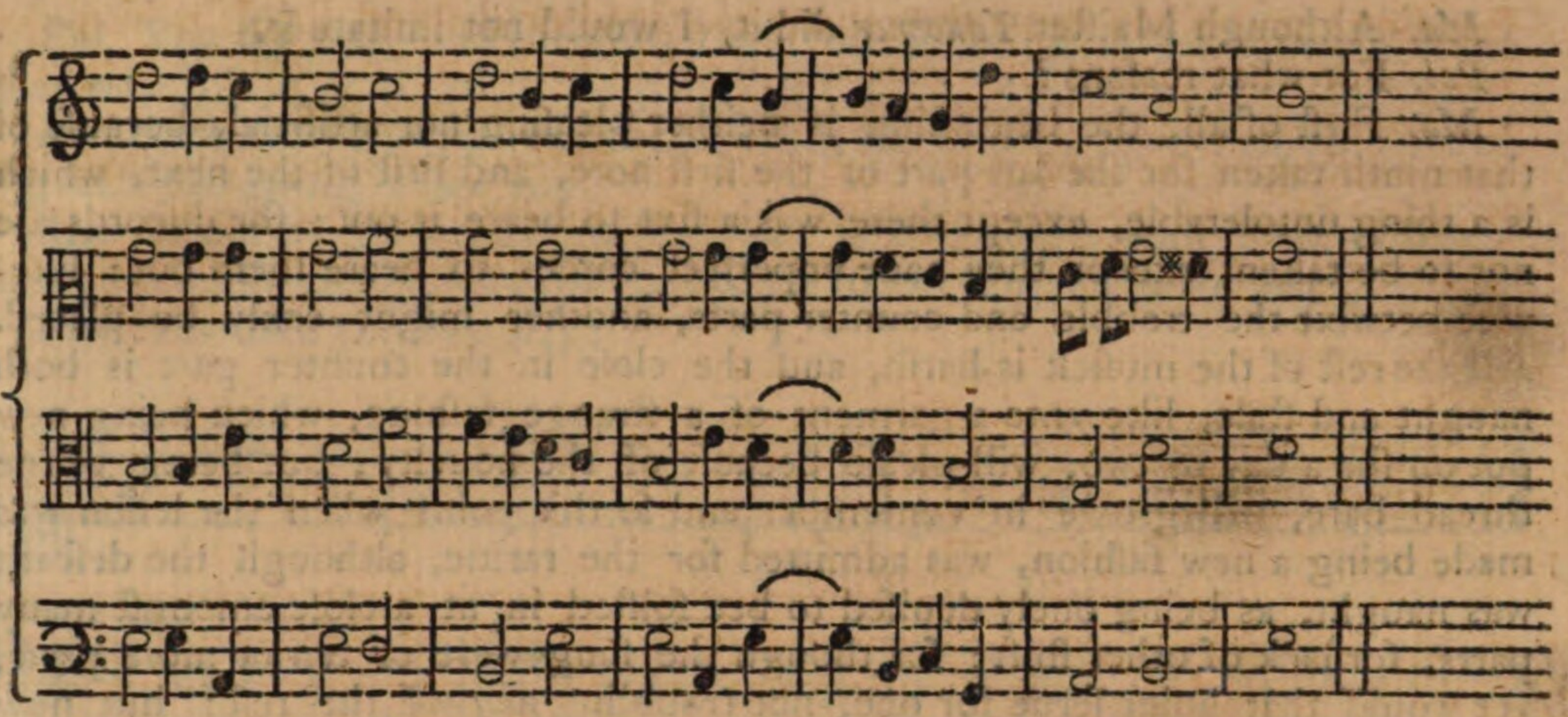
ſcending: and if you cauſe three parts to aſcend or deſcend driuing, you ſhall not poſſibly doe it after any other manner than heere is ſet down. It is true that you may do it in longer or ſhorter notes at your pleaſure, but that will alter nothing of the ſubſtance of the matter. Alſo theſe driuings you ſhall finde in many ſongs of the moſt approued authors, yet ſhall you not ſee them otherwiſe corded, either in muſick for voices or inſtruments, then here you may ſee.

Other examples of *Sincopation.*



Phi. This I will both diligently marke, and carefully keepe: but now I pray you ſet down my leſſon corrected after your manner, that I may the better remember the correction of the faults committed in it.

Ma. Here it is, according as you might haue made it without thoſe faults.



Phi. I will peruſe this at leaſure: but now (brother) I pray you make a leſſon as I haue done, and ioine practice with your ſpeculation.

Pol. I am contented, ſo you will not laugh at my errors if you finde any: but rather ſhew me how they may be corrected.

Phi. I will if I can: but if I cannot, here is one who ſhall ſupply that want.

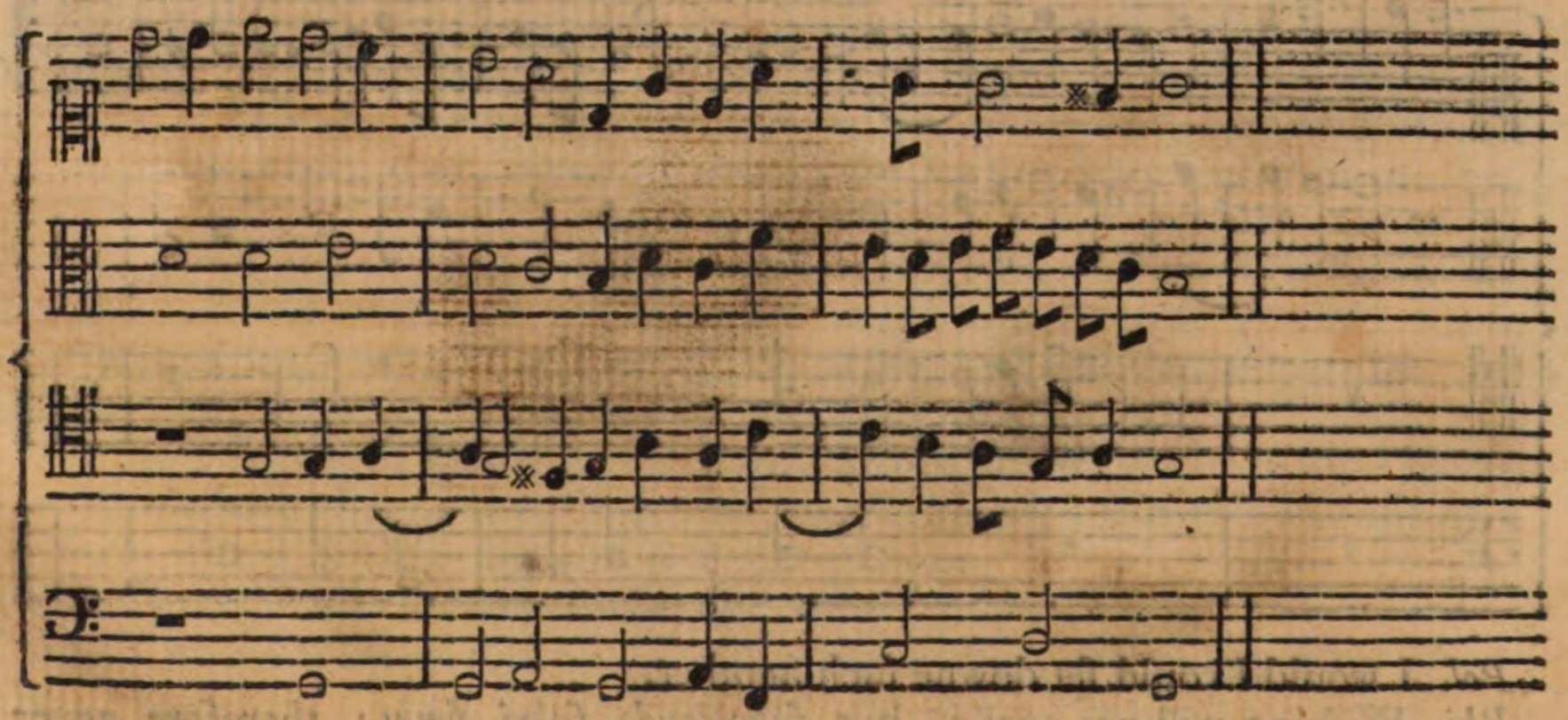
Pol. I pray you then be ſilent, for I muſt haue deliberation and quietneſſe alſo, elſe ſhall I neuer doe any thing.

Phi. You ſhall rather thinke vs ſtones then men.

Pol. But (Maiſter) before I begin, I remember a peece of compoſition of foure parts of Maiſter *Tauerner* in one of his Kiries, which Maiſter *Bould* and all his companions did highly commend for exceeding good, and I would gladly haue your opinion of it.

Ma. Shew it me.

Pol. Here it is.



Faults in this leſſon.

Ma. Although Maiſter *Tauerner* did it, I would not imitate it.

Pol. For what reaſons?

Ma. Firſt of all, the beginning is neither pleaſing nor artificial, becauſe of that ninth taken for the laſt part of the firſt note, and firſt of the next, which is a thing untolerable, except there was a ſixt to beare it out: for diſcords are not to be taken, except they haue vnperfect cordes to beare them out: likewiſe betwixt the trebble and counter parts, another might eaſily be placed. All the reſt of the muſick is harſh, and the cloſe in the counter part is both naught and ſtale, like vnto a garment of a ſtrange faſhion, which being new put on for a day or two, will pleaſe becauſe of the nouelty; but being worne thread bare, will growe in contempt: and ſo this point when the leſſon was made being a new faſhion, was admitted for the raritie, although the deſcant was naught, as being onely deuiſed to bee foiſted in at a cloſe amongſt many parts, for lack of other ſhift: for though the ſong were of ten or more parts, yet would that point ſerue for one, not troubling any of the reſt: but now adaies it is growne in ſuch common vſe, as diuers wil make no ſcruple to vſe it in few parts, whereas it might well enough be left out, though it be very vſuall with our *Organiſts*.

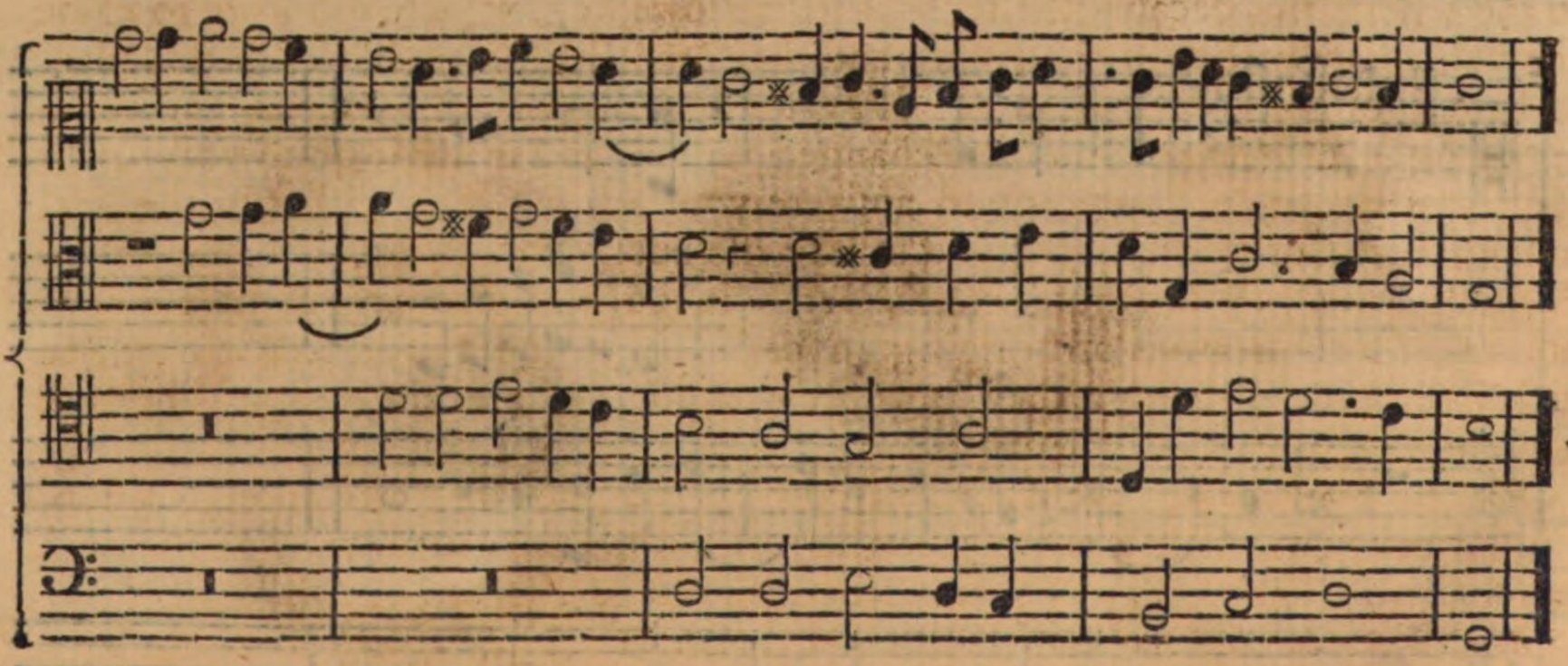
Pol. That is very true: for if you will but once walke to Paules Church, you ſhall heare it three or foure times at the leaſt, in one ſeruice, if not in one verſe.

Ma. But if you marke the beginning of it, you ſhall find a fault which euen now I condemned in your brothers leſſon. For the counter is an eight to the trebble, and the baſe an eight to the tenor: and as the counter commeth in after the trebble, ſo in the ſame manner without variety, the baſe commeth into the tenor.

Pol. Theſe be ſufficient reaſons indeede: but how might the point haue otherwiſe been brought in?

Ma. Many waies, and thus for one:

The former leſſon bettered.



Pol. I would I could ſet downe ſuch another.

Phi. Wiſhing will not auaile; but *fabricando fabri ſimus:* therefore neuer leaue practiſing: for that is in my opinion the readieſt way to make ſuch another.

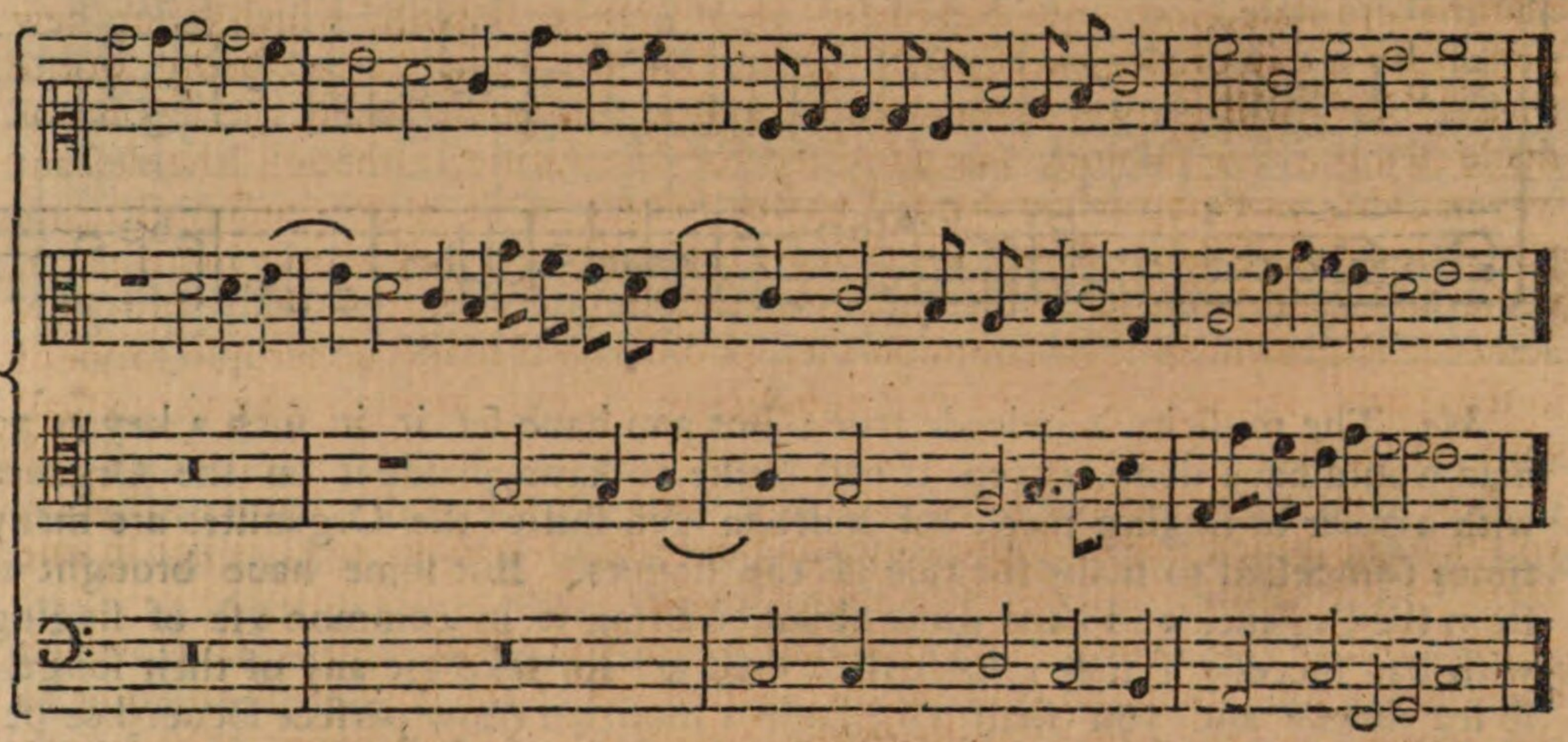
Pol.

Pol. You ſay true, and therefore I will trie to bring in the ſame point another way.

Phi. I ſee not what you can make worth the hearing vpon that point, hauing ſuch two going before you.

Ma. Be not by his words terrified, but hold forward your determination: for by ſuch like contentions you ſhall profit more then you looke for.

Pol. How like you this way?



Ma. Verie ill.

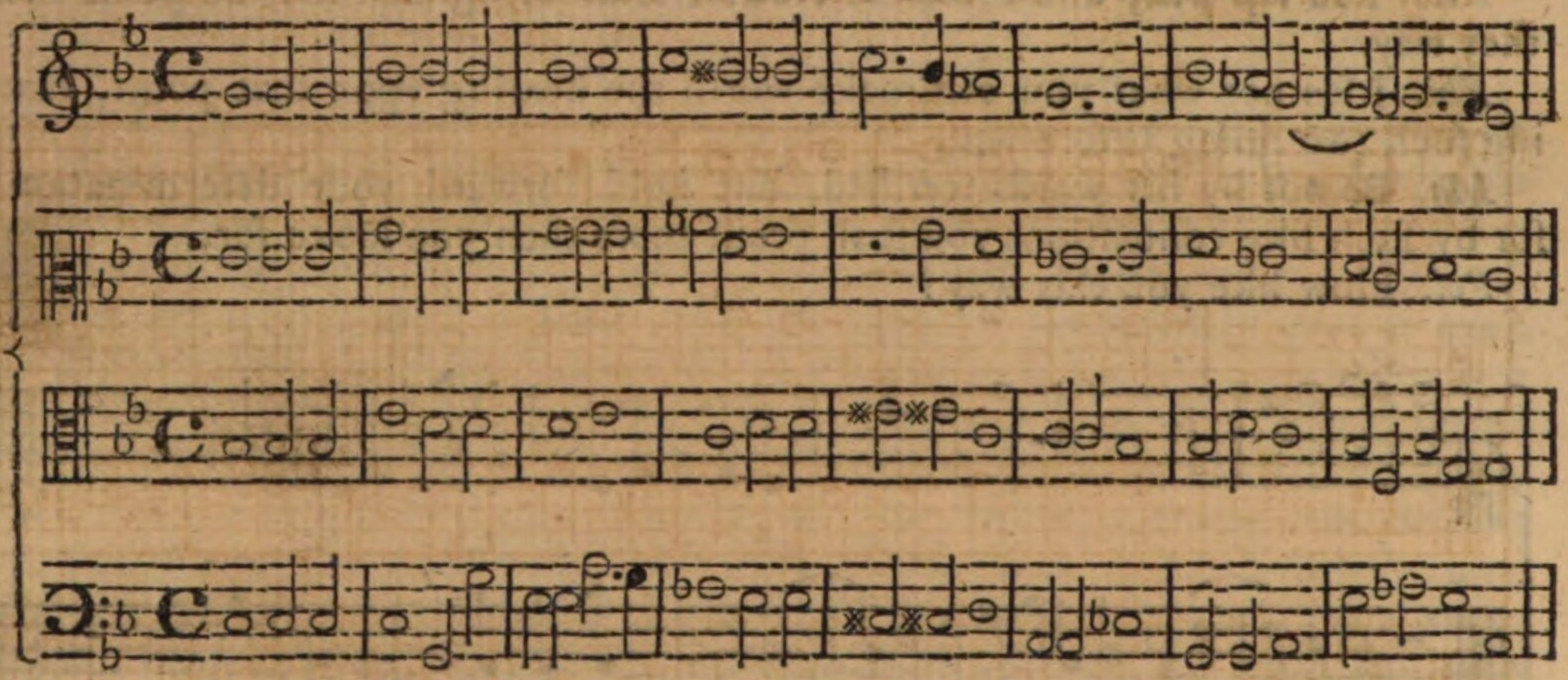
Pol. I pray you ſhew me particularlie euerie fault.

Ma. Firſt of all you begin vpon a diſcorde: ſecondly, the parts be vnformal, and laſtlie the baſe is brought in out of the keye: which fault is committed becauſe of not cauſing the baſe to anſwere to the counter in the eight, or at leaſt to the tenor: but becauſe the tenor is in the lowe key, it were too lowe to cauſe the baſe to anſwere it in the eight, and therfore it had been better in this place to haue brought in the baſe in *D ſol re:* for by bringing it in *C fa vt*, the counter being in *D la ſol re*, you haue changed the aire and made it quite vnformal: for you muſt cauſe your fuge to anſwere your leading part either in the fift, in the fourth, or in the eight, and ſo likewiſe euerie part to anſwere the other. Although this rule bee not general, yet is it the beſt manner of maintaining pointes, for thoſe waies of bringing in of fuges in the third, ſixt and euerie ſuch like cordes, though they ſhew great ſight, yet are they vnpleaſant and ſeldome vſed. Faults in this leſſon.

Pol. So I perceiue, that if I had ſtudied of purpoſe to make an euill leſſon, I could not haue made a worſe then this: therefore once againe I will trie if I can make one which may in ſome ſort content you.

Ma. Take heede that your laſt be not the worſt.

Pol. I would not haue it ſo: but *tandem aliquando*, how like you this?

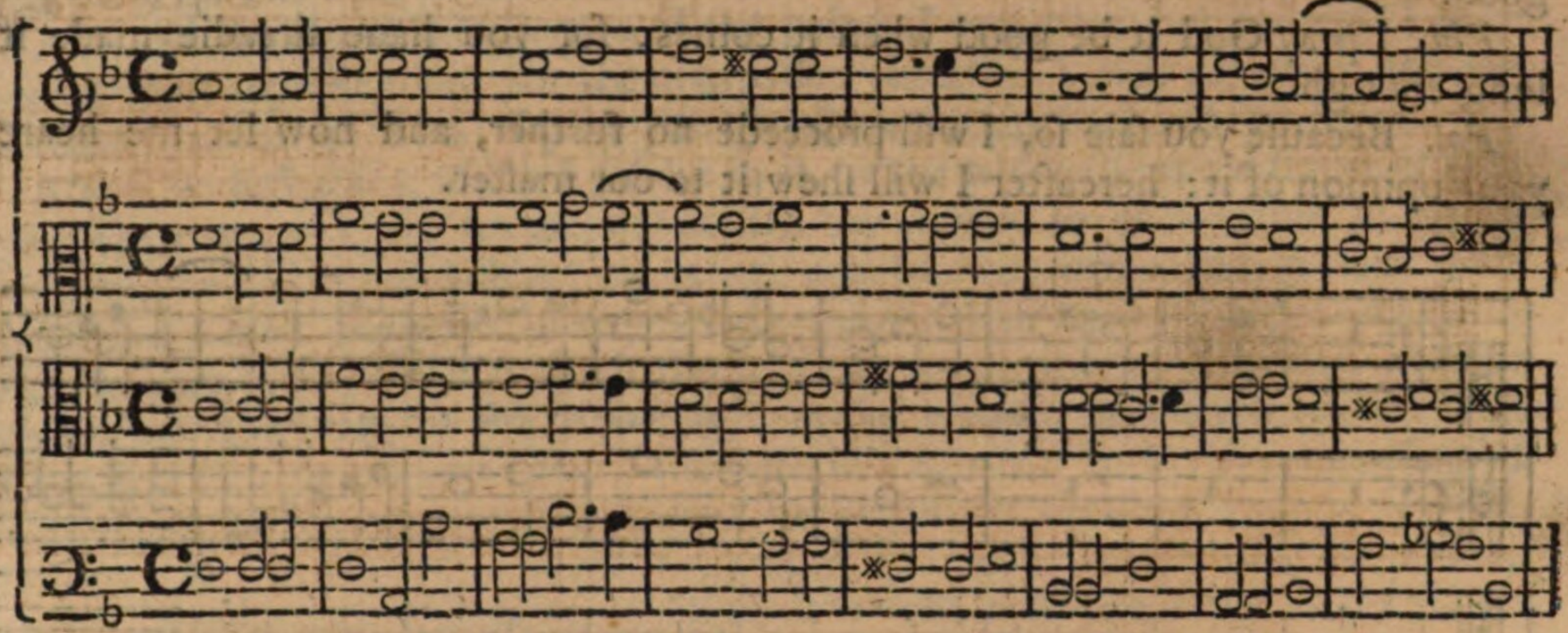


Ma. The muſicke is indeede true: but you haue ſet it in ſuch a key as no man would haue done, except it had beene to haue plaide it on the Organes with a quier of ſinging men: for indeede ſuch ſhiftes the Organiſtes are many times compelled to make for eaſe of the ſingers. But ſome haue brought it from the Organe, and haue gone about to bring it in common vſe of ſinging with bad ſucceſſe if they reſpect their credite: for take me any of their ſonges, ſo ſet downe and you ſhall not finde a muſician (how perfect ſoeuer hee be) able to *ſol fa* it right, becauſe he ſhall either ſing a note in ſuch a key as it is not naturally, as *la in C ſol fa vt*, *ſol in B fa b my*, *fa in A la mi re*, or then he ſhal be compelled to ſing one note in two ſeuerall keyes in continual deduction, as *fa in B fa b mi*, and *fa in A la mi re* immediately one after another, which is againſt our verie firſt rule of the ſinging our ſixe notes or tuninges. And as for them who haue not practiſed that kinde of ſonges, the verie ſight of thoſe flat cliffes (which ſtande at the beginning of the verſe or line like a paire of ſtaires, with great offence to the eie, but more to the amaſing of the yong ſinger) make them miſtearme their notes and ſo go out of tune; whereas by the contrarie if your ſong were wrote in another key, any young ſcholler might eaſily and perfectly ſing it: and what can they poſſibly do with ſuch a number of flat *b b*, which I could not as well bring to paſſe by writing the ſong a note higher? Laſtly in the laſt notes of your third bar and firſt of the next, and likewiſe in your laſt bar you haue committed a groſſe ouerſight, of leauing out the Cadence, firſt in your Alto, and laſtly in the tenor at the verie cloſe: and as for thoſe notes which you haue put in the tenor part in ſteede of the Cadence, though they be true vnto the partes, yet would your Cadence in this place haue beene farre better, for that you cannot formally cloſe without a Cadence in ſome one of the partes, as for the other it is an old ſtale faſhion of cloſing commonlie vſed in the fift part to theſe foure (as you ſhall know more at large when I ſhall ſhewe you the practiſe of fiue partes) but if you would ſet downe of purpoſe to ſtudie for the finding out of a bad cloſe, you could not readily light vpon a worſe then this.

Pol. Then I pray you correct thoſe faults, retaining that which is ſufferable.

Ma.

Ma. Here is your owne waie altered in nothing but in the Cadences and key:



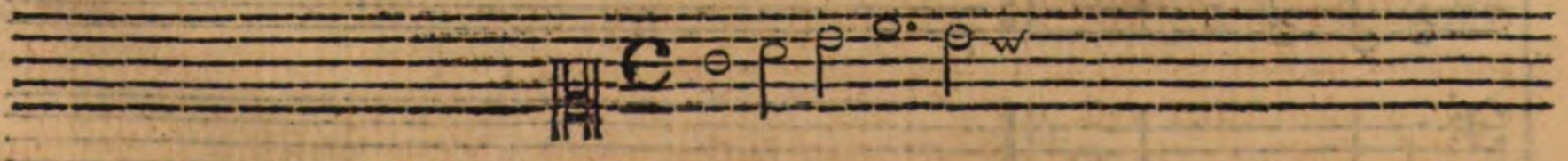
But here you muſt note that your ſong beeing gouerned with flats it is as vnformall to touch a ſharpe eight in *E la mi*, as in this key to touch it in *F fa vt*, and in both places the ſixt would haue beene much better, which would haue beene an eight to the trebble, beſides (which I had almoſt forgotten) when they make their ſonges with thoſe flats, they not onely peſter the beginning of euerie verſe with them, but alſo when a note commeth in any place where they ſhould bee vſed they will ſet another flat before it, ſo that of neceſſitie it muſt in one of the places be ſuperfluous: likewiſe I haue ſeene diuers ſonges with thoſe three flats at the beginning of euerie verſe, and notwithſtanding not one note in ſome of the places where the flat is ſet from the beginning of the ſong to the ende. But the ſtrangers neuer peſter their verſe with thoſe flats: but if the ſong bee naturally flat they will ſet one *b*, at the beginning of the verſes of euerie part, and if there happen anie extraordinarie flat or ſharpe they will ſet the ſigne before it, which may ſerue for the note and no more: likewiſe if the ſong be ſharp if their happen any extraordinarie flat or ſharp they will ſignifie it as before, the ſigne ſtill ſeruing but for that note before which it ſtandeth and for no more.

Pol. This I will remember, but once againe I will ſee if I can with a leſſon pleaſe you anie better, and for that effect I praie you giue me ſome point which I may maintaine.

Phi. I will ſhew you that peece of fauour, if you will promiſe to requite me with the like fauour.

Pol. I promiſe you that you ſhall haue the hardeſt in all my budget.

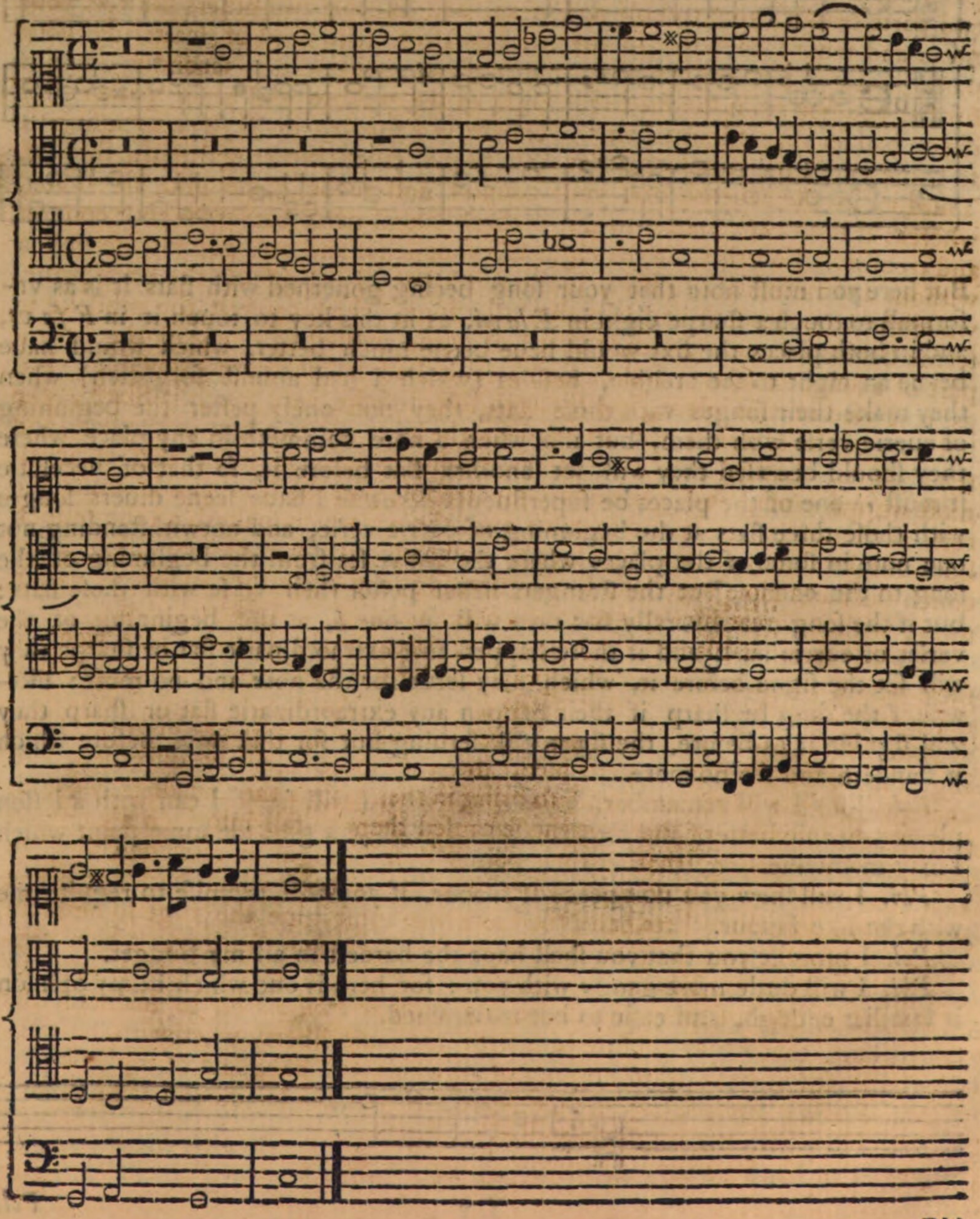
Phi. I will deale more gently with you: for here is one which in my opinion is familiar enough, and eaſie to bee maintained.



Pol. Doubt not but my deſcant will be as familiar and as eaſie to bee amended, but I pray you keepe ſilence for a little while: elſe ſhall I neuer doe anie good.

Phi. I pray God it be good when it comes: for you haue alreadie made it long enough.

Pol. Becauſe you ſaie ſo, I will proceede no further, and now let me heare your opinion of it: hereafter I will ſhew it to our maſter.



Phi. I can perceiue no groſſe faults in it, except that the leading part goeth too farre, before any of the reſt followe, and that you haue made the three firſt parts go too wide in diſtance.

Pol. For the ſoone bringing in of the point, I care not: but indeede I feare my Maiſters reprehenſion, for the compaſſe: therefore I will preſently bee out of feare, and ſhew it him: I pray you (ſir) ſhew me the faults of this leſſon.

Faults in the leſſon precedent.

Ma. The firſt thing which I diſlike in it, is the wideneſſe and diſtance of your parts one from another, for in your fourth bar it were an eaſie matter to put in two parts betwixt your trebble and mean, and likewiſe two others betwixt your mean and tenor: therefore in any caſe hereafter, take heed of ſcattering your parts in that order, for it maketh the muſicke ſeeme wilde: ſecondly, in your fift bar you goe from the fift to the eight in the trebble and tenor parts: but if you had ſet that minime (which ſtandeth in *b* ſquare) in *D ſolre*, cauſing it to come vnder the counterpart, it had beene much better and more formall. Thirdly, in the ſeuenth bar, your counter and tenor come into an vniſon, whereas it is an eaſie matter to put in three ſeueral parts betweene your counter and trebble. Fourthly, in the eight bar your tenor and baſe goe into an vniſon without any neceſſitie. Fiftly, in the tenth bar all the reſt of the parts pauſe, while the tenor leadeth and beginneth the fuge, which cauſeth the muſicke to ſeeme bare and lame. Indeede if it had beene at the beginning of the ſecond part of a ſong, or after a full cloſe the fault had beene more excuſable: but as it is vſed in this place, it diſgraceth the muſicke very much. Sixtly, the laſt note of the fifteenth bar, and firſt of the next are two fifts in the baſe and tenor parts. Laſtly, your cloſe in the trebble part, is ſo ſtale, that it is almoſt worme eaten, and generally your trebble part lieth ſo aloofe from the reſt, as though it were afraid to come nigh them: which maketh all the muſick both vnformal and vnpleaſing: for the moſt artificiall form of compoſing is to couch the parts cloſe together, ſo that nothing may bee either added or taken away, without great hinderance to the other parts.

Pol. My brother blamed the beginning, becauſe the leading part went ſo farre before the next: therefore I pray you let me heare your opinion of that matter.

Ma. Indeede it is true, that the neerer the following part bee vnto the leading, the better the fuge is perceiued, and the more plainely diſcerned, and therefore did the Muſicians ſtriue to bring in their points the ſooneſt they could: but the continuation of that neereneſſe cauſed them to fall into ſuch a common manner of compoſing, that all their points were brought in after one ſort, ſo that now there is almoſt no fuge to be found in any book which hath not beene many times vſed by others, and therefore wee muſt giue the fuge ſome more ſcope to come in, and by that meanes we ſhal ſhew ſome variety; which cannot the other way be ſhowen.

Pol. Now (Sir) I pray you deſire my brother *Philomathes* to maintain the ſame point, that I may cenſure him with the ſame liberty wherewith he cenſured me, for he hath heard nothing of all which you haue ſaid of my leſſon.

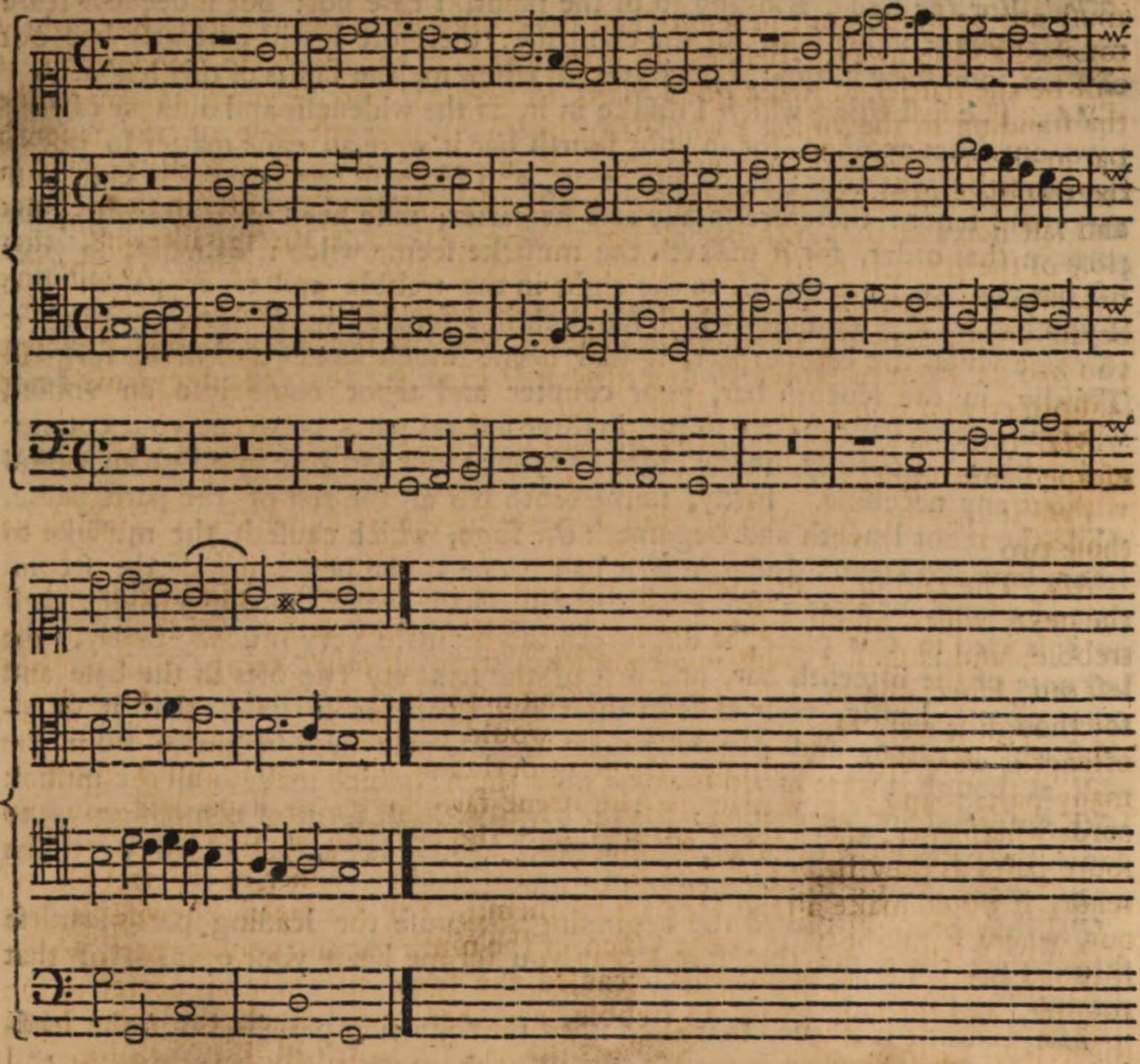
Ma. I will. *Philomathes*, let me heare how you can handle this ſame point.

Phi. How hath my brother handled it?

Ma. That ſhall be counſell to you till we ſee yours.

Phi.

Phi. Then ſhall you quickly ſee mine. I haue rubd it out at length, tho' with much adoe: here it is, ſhew me the faults.



Ma. We will firſt heare what your brother ſaith to it, and then will I declare mine opinion.

Phi. If he be the examiner, I am not afraide of condemnation.

Pol. What? doe you thinke I will ſpare you?

Phi. Not ſo: but I doubt of your ſufficiencie to ſpie and examine the faults, for they will bee verie groſſe if you finde them.

Pol. It may bee that before I haue done, you will thinke them groſſe enough.

Ma. Go then roundly to worke, and ſhew vs what you miſſike in the leſſon.

Faults in the leſſon precedent.

Pol Then, *Imprimis*, I miſſike the beginning vpon an vniſon; *Item*, I miſlike two diſcordes (that is a ſecond and a fourth) taken both together after the vniſon in the ſecond bar betwixt the tenor and counter: *Item*, *Tertio*, I condemne, as naught, the ſtanding in the ſixt a whole briefe together in the third bar in the counter and tenor parts, for though it be true and withall other ſhift

enough

enough to be had, yet be thoſe vnperfect cords ſeldom vſed of the ſkilful, except when ſome perfect commeth immediately after them: and therefore being taken but to ſweeten the muſick, though they make great variety, they muſt not be holden out in length and ſtood vpon ſo long as others, but lightly touched and ſo away. Beſides, in many parts if the ſixt be ſo ſtood vpon, it will be the harder to make good parts to them. *Item*, *Quarto*, I condemne the ſtanding in the vniſon a whole ſemibriefe in the laſt note of the ſeuenth bar in the trebble and counter parts: where you muſt note that the fault is in the trebble and not in the counter. Laſtly, I condemne two fifts in the penulte and laſt notes of the tenth bar in the trebble and tenor parts: likewiſe, that cloſe of the tenor is of the ancient block, which is now growne out of faſhion; becauſe it is thought better, and more commendable to come to a cloſe deliberately with drawing and binding deſcant, then ſo ſuddainly to cloſe, except you had an *æuoue* or Amen to ſing after it. How ſay you (Maiſter) haue I not ſaid pretty well to my young maiſters leſſon?

Ma. Indeede you haue ſpied well, but yet there be two thinges which haue eſcaped your ſight.

Pol. It may be, it is paſt my ſkill to perceiue them: but I pray you which be thoſe two?

More faults in the leſſon precedent.

Ma. The taking of a Cadence in the end of the fift barre, and beginning of the next, which might either haue beene below in the tenor, or aboue in the trebble, and is ſuch a thing in all muſicke, as of all other things muſt not bee left out, eſpeciallie in cloſing either paſſing in the mideſt of a ſong or ending: for though it were but in two parts, yet would it grace the muſicke; and the oftener it were vſed, the better the ſong or leſſon would bee: much more in many parts: and in this place it had beene farre better to haue left out any cords whatſoeuer, then the Cadence: and though you woulde keepe all the foure parts as they be, yet if you ſing it in *G ſol re ut*, either in the trebble or tenor, it would make a true fift part to them. The Cadence likewiſe is left out, where it might haue beene taken in the ninth bar and counter part, which if it had beene taken, would haue cauſed the tenor to come vp neerer to the counter, and the counter to the trebble, and thereby ſo much the more haue graced the muſick.

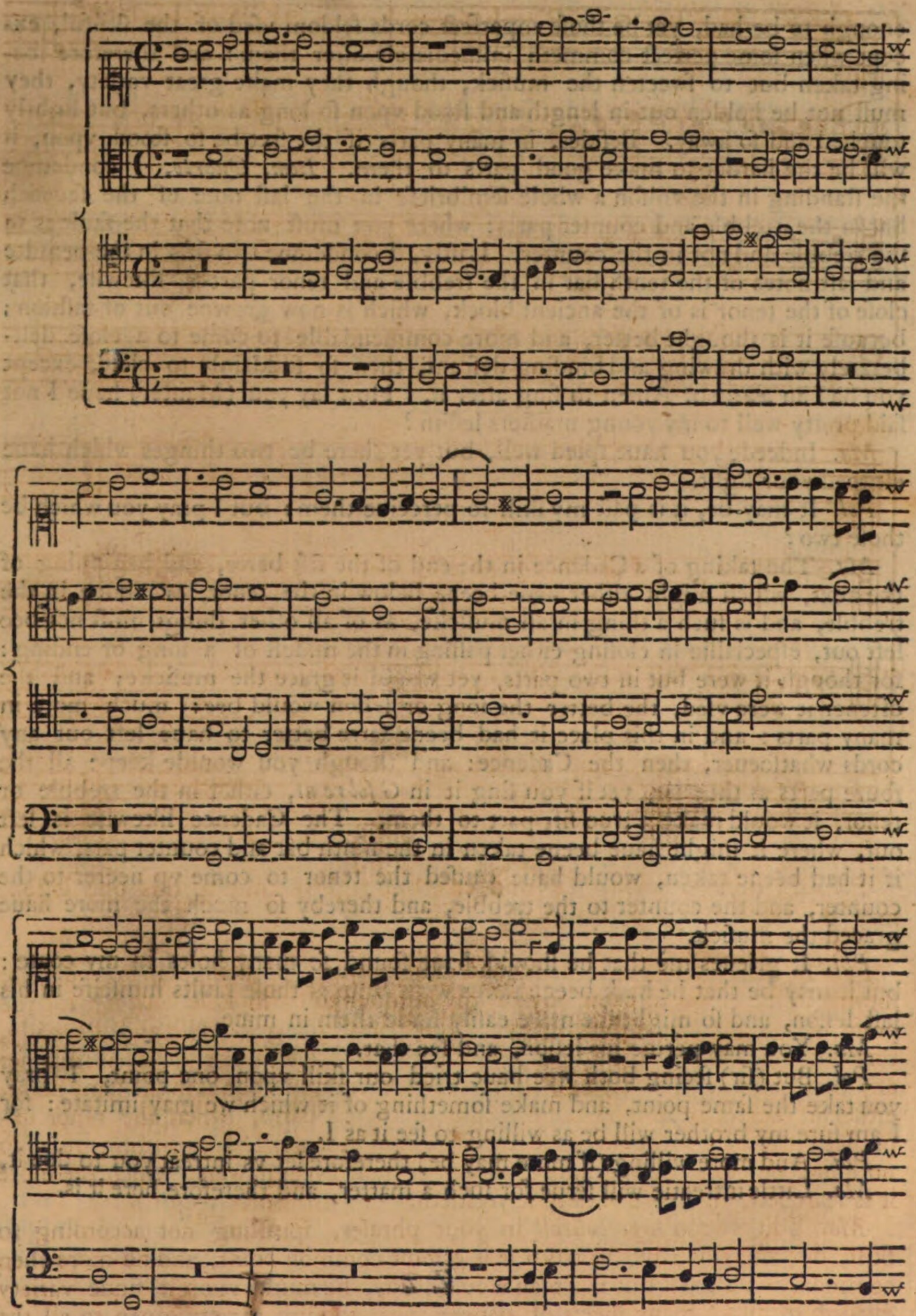
Phi. It grieues me that he ſhould haue found ſo many holes in my coate: but it may be that he hath beene taken with ſome of thoſe faults himſelfe in his laſt leſſon, and ſo might the more eaſily finde them in mine.

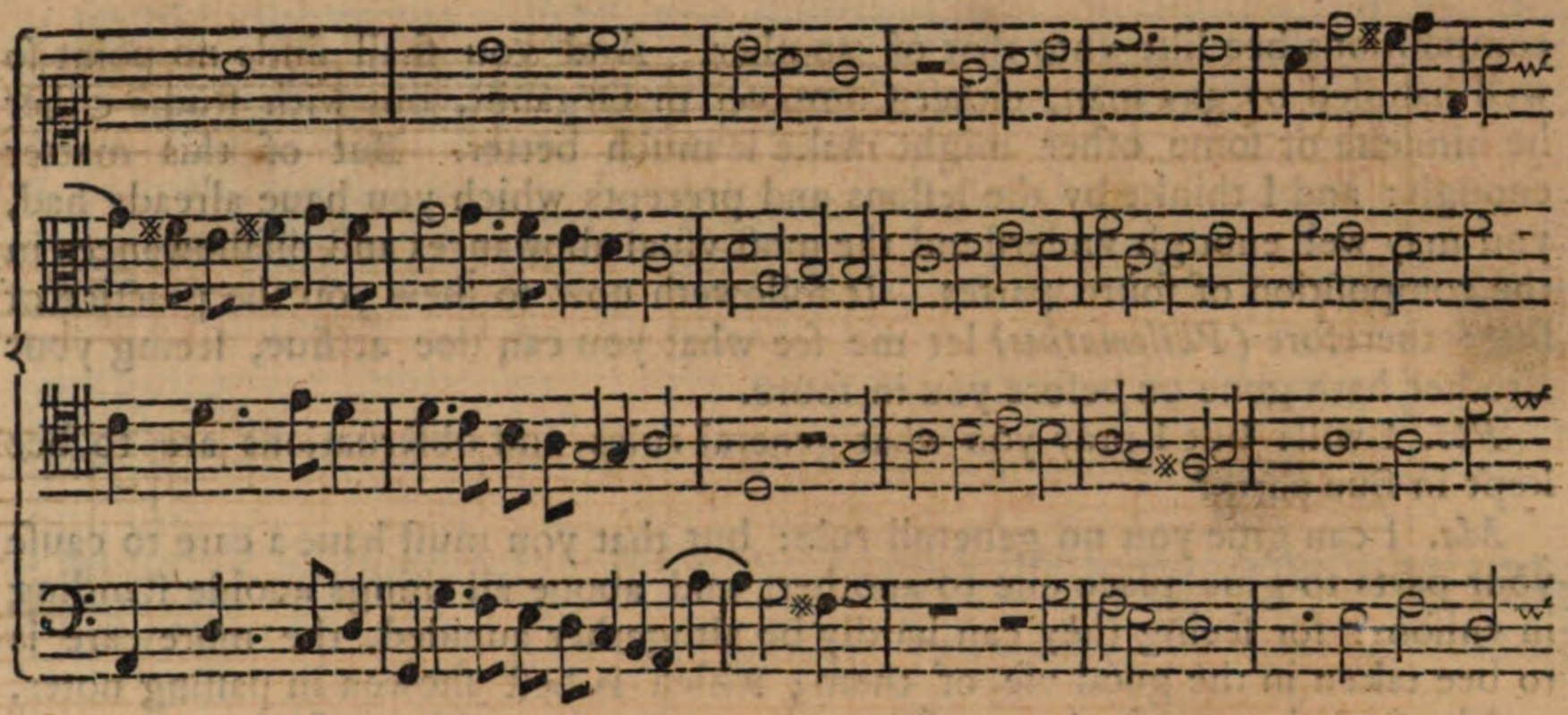
Ma. You may peruſe his leſſon, and ſee that.

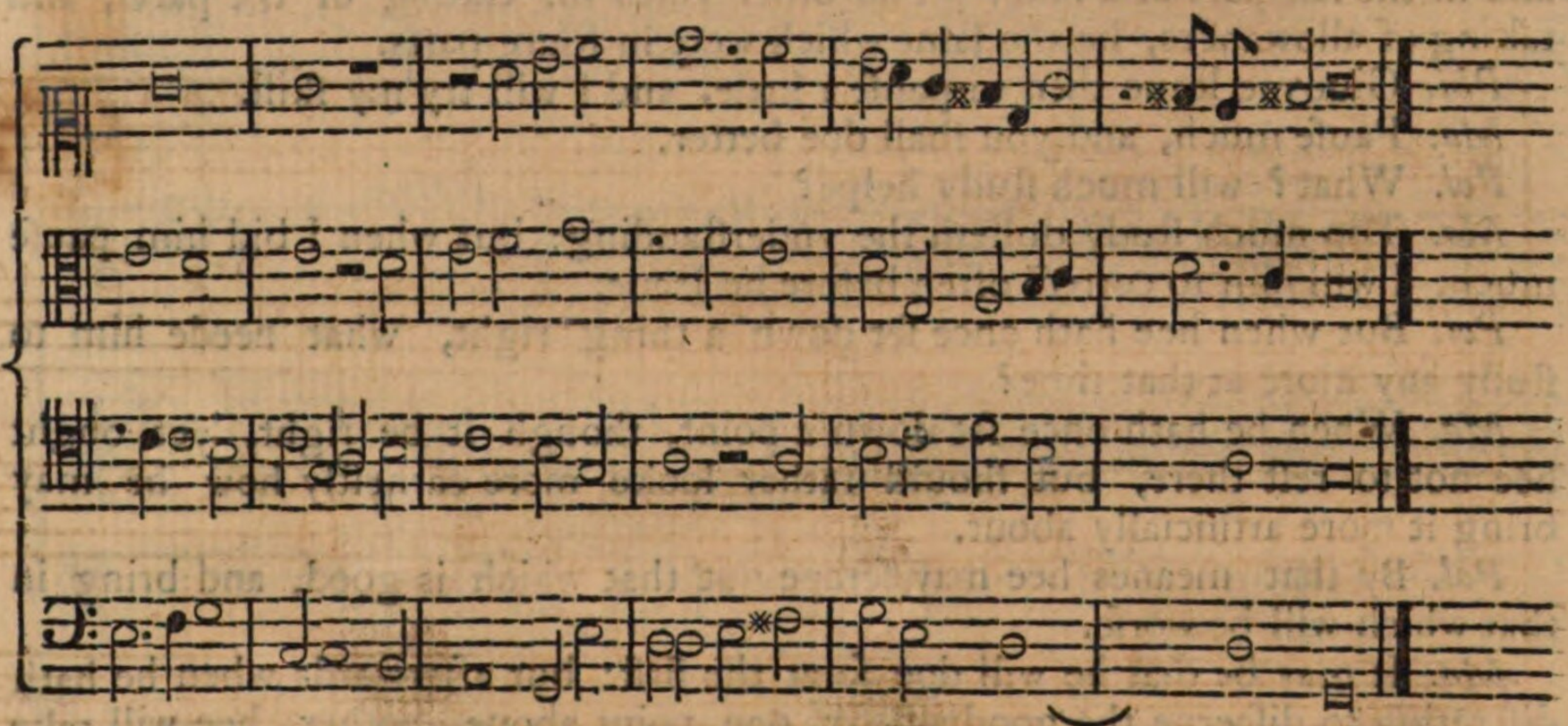
Pol. But (ſir) ſeeing both wee haue tried our ſkill vpon one point, I pray you take the ſame point, and make ſomething of it which we may imitate: for I am ſure my brother will be as willing to ſee it as I.

Phi. And more willing (if more may be) therefore let vs intreat you to doe it.

Ma. Little intreatie will ſerue for ſuch a matter, and therefore here it is.







Pol. In mine opinion, he who can but rightly imitate this one leſſon, may be counted a good Muſician.

Phi. Why ſo?

Pol. Becauſe there bee ſo many and diuers waies of bringing in the fuge ſhewed in it, as would cauſe any of my humour to be in loue with it: for the point is brought in, in the true ayre; the parts going ſo cloſe and formally, that nothing more artificiall can bee wiſhed: likewiſe marke in what manner any part beginneth, and you ſhall ſee ſome other reply vpon it in the ſame point, either in ſhorter or longer notes: alſo in the 22 barre, when the tenor expreſſeth the point, the baſe reuerteth it: and at a word, I can compare it to nothing, but to a well garniſhed garden of moſt ſweet flowers, which the more it is ſearched, the more variety it yeeldeth.

Ma. You are too *hyperbolicall* in your phraſes, ſpeaking not according to ſkill, but affection: but in truth it is a moſt common point, and no more then commonly handled: but if a man would ſtudy, he might vpon it finde variety enough to fill vp many ſheets of paper: yea, though it were giuen to all the Muſicians of the world, they might compoſe vpon it, and not one of their compoſitions

compoſitions bee like vnto that of another. And you ſhall finde no point ſo well handled by any man, either Compoſer or Organiſt, but with ſtudie either he himſelfe or ſome other might make it much better. But of this matter enough: and I thinke by the leſſons and precepts which you haue already had, you may well enough vnderſtand the moſt vſual allowances and diſallowances in the compoſition of foure partes. It followeth now to ſhew you the practice of fiue: therefore *(Philomathes)* let me ſee what you can doe at fiue, ſeeing your Brother hath gone on before you in foure.

Phi. I will: but I pray you what general rules and obſeruations are to bee kept in fiue parts?

Ma. I can giue you no generall rule: but that you muſt haue a care to cauſe your parts to giue place one to another, and aboue all things auoide ſtanding in vniſons: for ſeeing they can hardly be altogether auoided, the more care is to bee taken in the good vſe of them; which is beſt ſhowen in paſſing notes, and in the laſt part of a note. The other rules for caſting of the parts, and taking of allowances, be the ſame which were in foure parts.

Phi. Giue me leaue then to pauſe a little, and I will try my ſkill.

Ma. Pauſe much, and you ſhall doe better.

Pol. What? will much ſtudy helpe?

Ma. Too much ſtudy dulleth the vnderſtanding: but when I bid him pauſe much, I will him to correct often before he leaue.

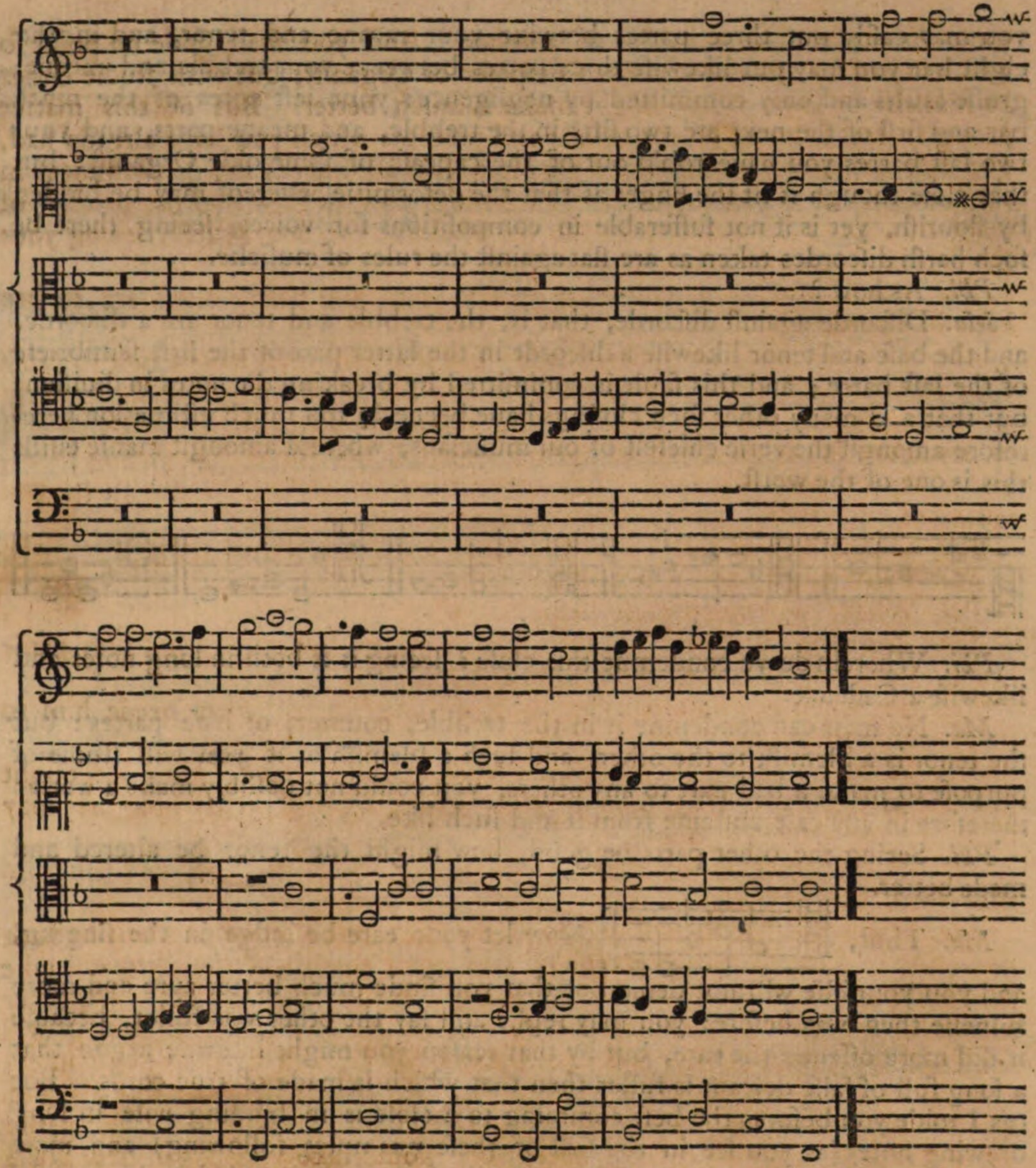
Pol. But when hee hath once ſet down a thing right, what neede him to ſtudy any more at that time?

Ma. When he hath once ſet down a point, though it be right, yet ought hee not to reſt there, but ſhould rather looke more earneſtly how he may bring it more artificially about.

Pol. By that meanes hee may ſcrape out that which is good, and bring in that which will be worſe.

Ma. It may be that he will doe ſo at the firſt: but afterwards when he hath diſcretion to diſcerne the goodneſſe of one point aboue another, hee will take the beſt and leaue the worſt. And in that kinde, the Italians and other ſtrangers are greatly to be commended, who taking any point in hand, will not ſtand long vpon it, but will take the beſt of it, and ſo away to another; whereas by the contrary, wee are ſo tedious, that of one point we will make as much as may ſerue for a whole ſong: which though it ſhew great Art in varietie, yet is it more then needeth, except one would take vpon them to make a whole fancie of one point. And in that alſo, you ſhall finde excellent fantaſies both of *Maiſter Alfonſo*, *Horatio Vecci*, and others. But ſuch they ſeldome compoſe, except it either bee to ſhewe their varietie at ſome odde time, to ſee what may be done vpon a point without a Dittie; or at the requeſt of ſome friend, to ſhew the diuerſitie of ſundry mens veines vpon one ſubiect. And though the Lawyers ſay, that it were better to ſuffer a hundred guilty perſons to eſcape them then to puniſh one guiltleſs, yet ought a muſician rather to blotte out twentie good points then to ſuffer one point to paſſe in his compoſitions vnartificially brought in.

Phi. I haue at length wreſted out a way: I pray you ſir peruſe it and correct the faults.



Ma. You haue wreſted it out in deede: as for the faults they be not to be corrected.

Phi. What? is the leſſon ſo excellent well contriued?

Ma. No: but except you change it all, you cannot correct the fault; which like vnto an hereditarie leproſie in a mans bodie is vncurable without the diſſolution of the whole?

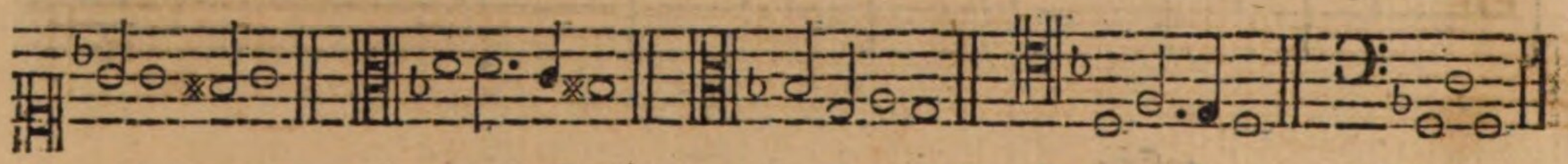
Phi. I praie you what is the fault.

Ma. The compaſſe: for as it ſtandeth you ſhall hardly finde fiue ordinarie voices to ſing it: and is it not a ſhame for you, being tould of that fault ſo manie times before, to fall into it now againe? For if you marke your fift bar,

you may easily put three partes betwixt your meane and tenor, and in the eight bar you may put likewise three partes betweene your trebble and meane; grosse faults and only committed by negligence: your last notes of the ninth bar and first of the next are two fifts in the trebble, and meane parts, and your two last barres you haue rob'd out of the capcase of some olde Organist: but that close though it fit the finger as that the deformitie whereof may be hidden by flourish, yet is it not sufferable in compositions for voices, seeing there be such harsh discordes taken as are flat against the rules of musicke.

Phi. As how?

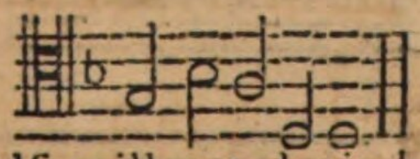
Ma. Discorde against discorde, that is, the trebble and tenor are a discorde, and the base and tenor likewise a discorde in the latter part of the first semibriefe of the last barre; and this fault is committed by breaking the notes in diuision: but that and many other such closings haue beene in too much estimation heretofore amongst the verie chiefest of our musicians, whereof amongst manie euills this is one of the worst.

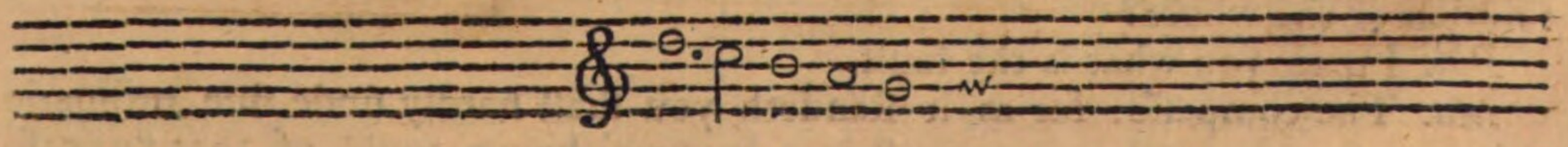


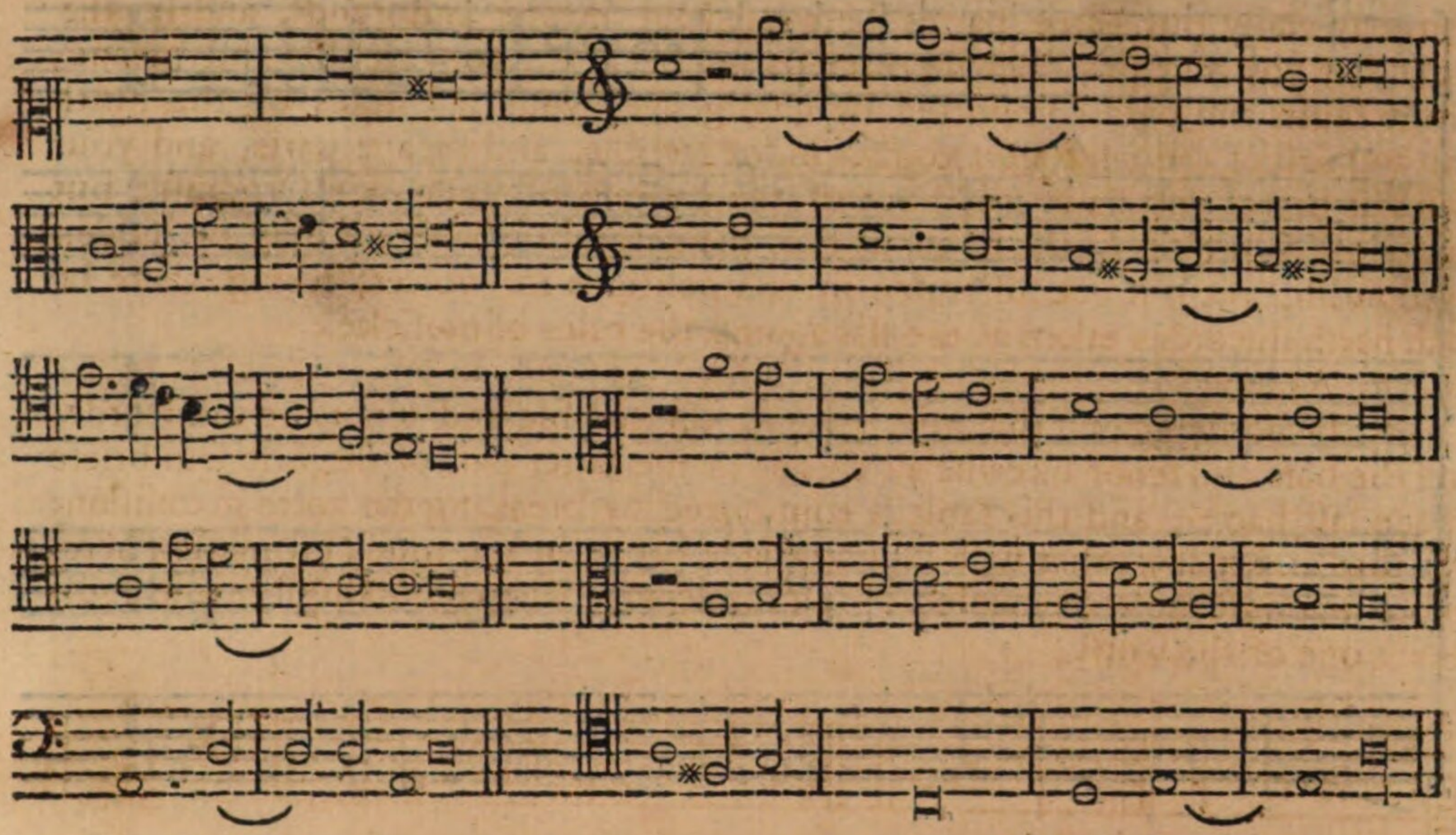
Phi. Wherein do ye condemne this close? seeing it is both in long notes and likewise a Cadence.

Ma. No man can condemne it in the trebble, counter, or base partes: but the tenor is a blemish to the other, and such a blemish as if you will studie of purpose to make a bad part to any others, you could not possibly make a worse: therefore in any case abstaine from it and such like.

Phi. Seeing the other parts be good, how might the tenor be altered and made better.

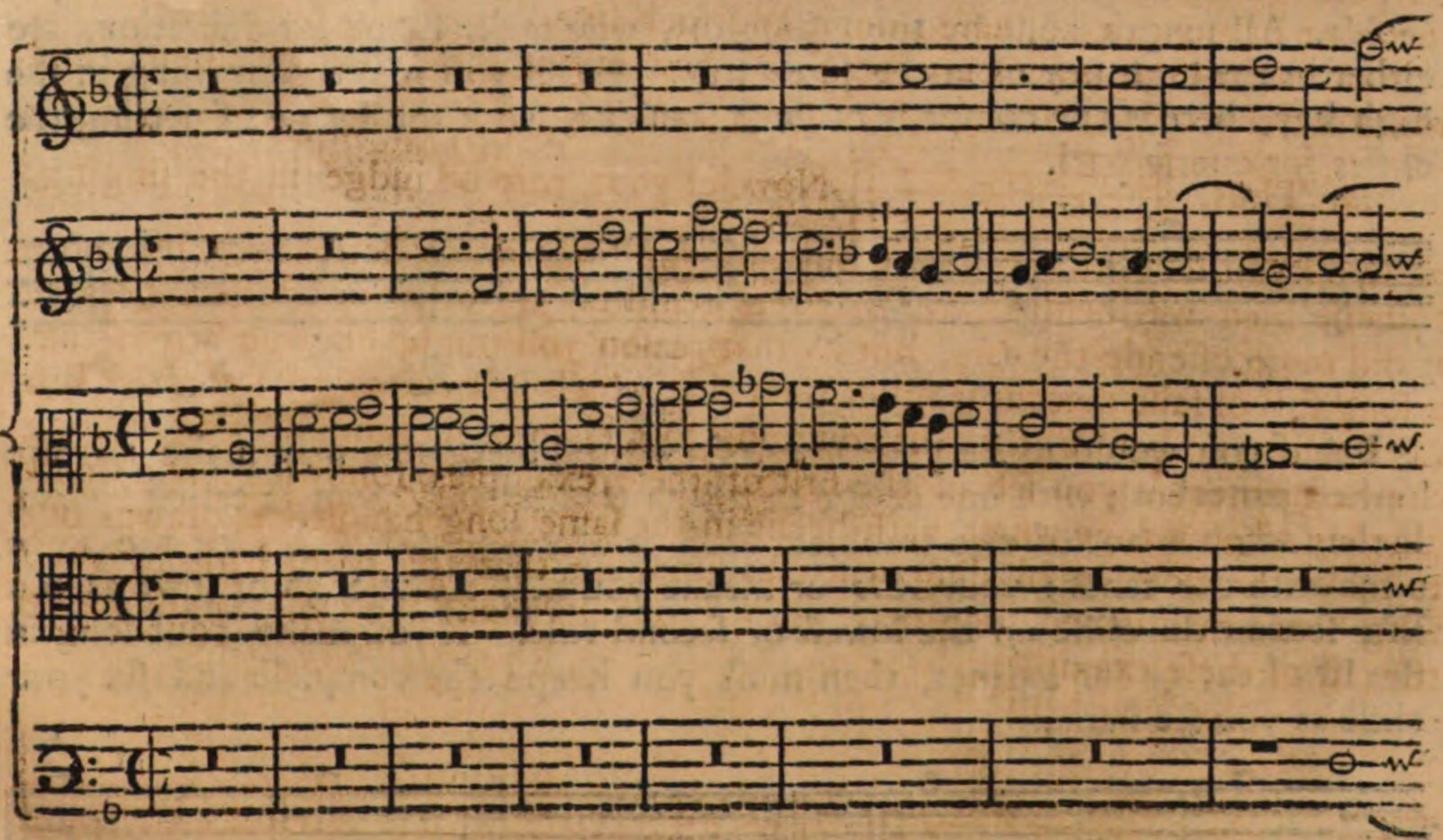
Ma. Thus,  Now let your eare be iudge in the singing, and you yourselfe will not denie but that you finde much better ayre and more fulnesse then was before: you may replie and say the other was fuller, because it did more offende the eare, but by that reason you might likewise argue that a song full of false descant is fuller then that which is made of true cords. But (as I tolde you before) the best comming to a close is in binding wise in long drawing notes (as you see in the first of these examples following) and most chiefely when a fuge which hath beene in the same song handled is drawne out to make the close in binding wise: as imagine that this point hath in your song beene maintained, you may draw it out to make the close as you see in the last of these examples:

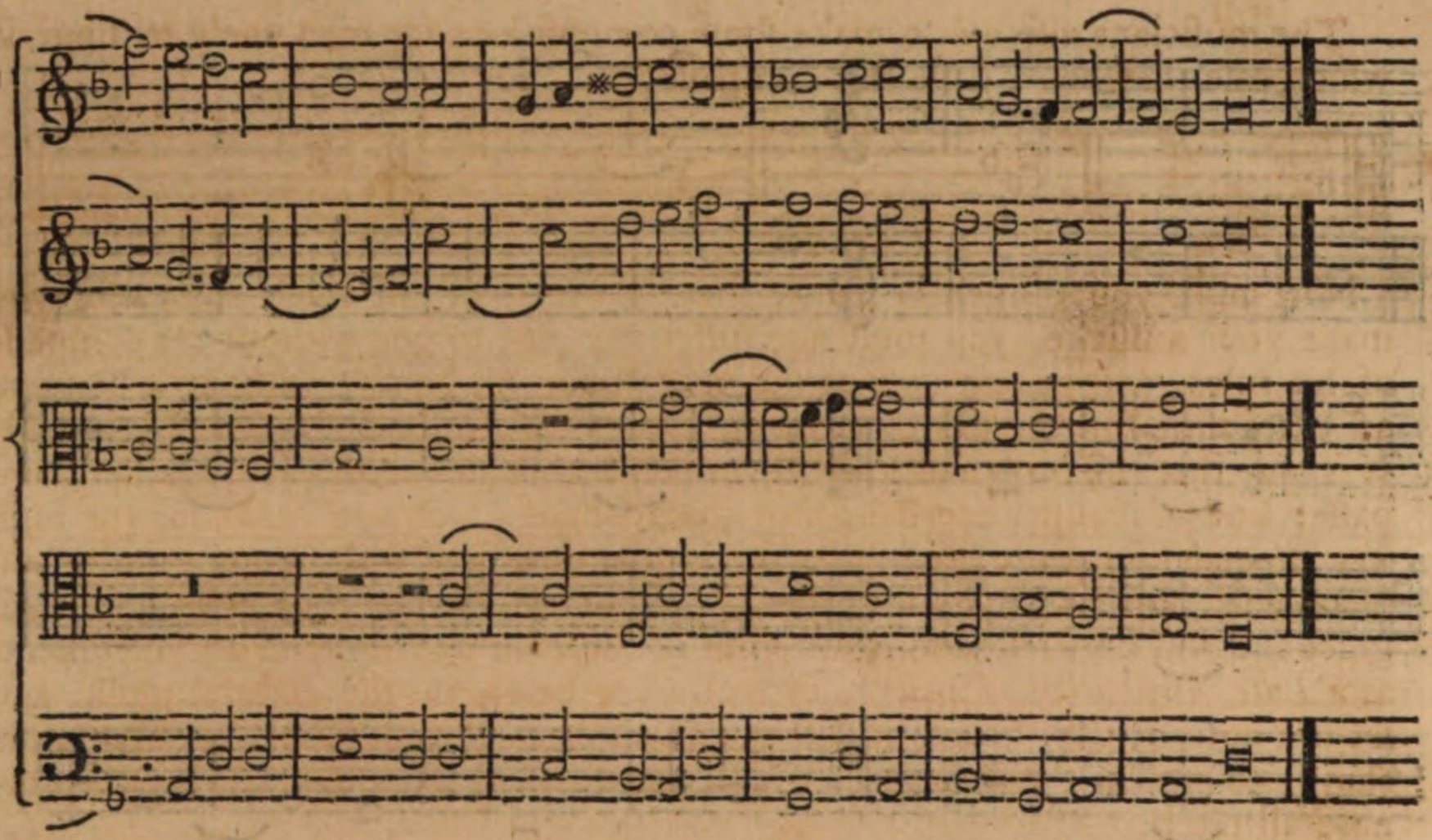




Phi. I pray you take the fuge of my leſſon, and ſhew me how it might haue beene followed better.

Ma. Many wayes: and thus for one:



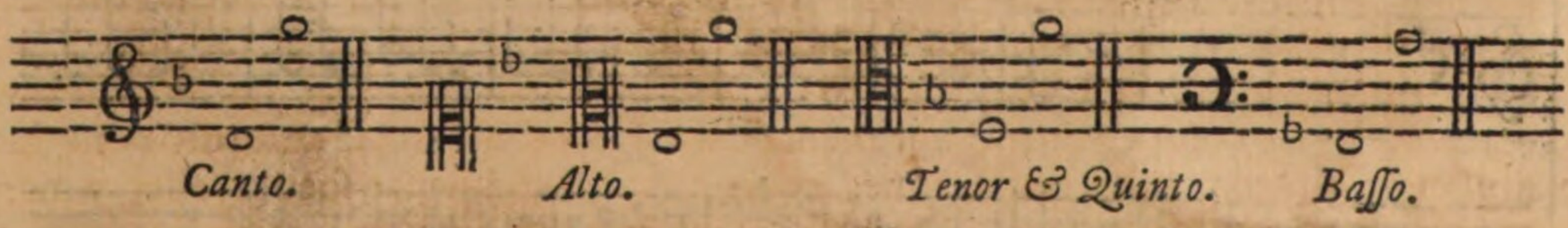


Phi. You haue cauſed two ſundrie partes to ſing the ſame notes in one and the ſelfe ſame keye.

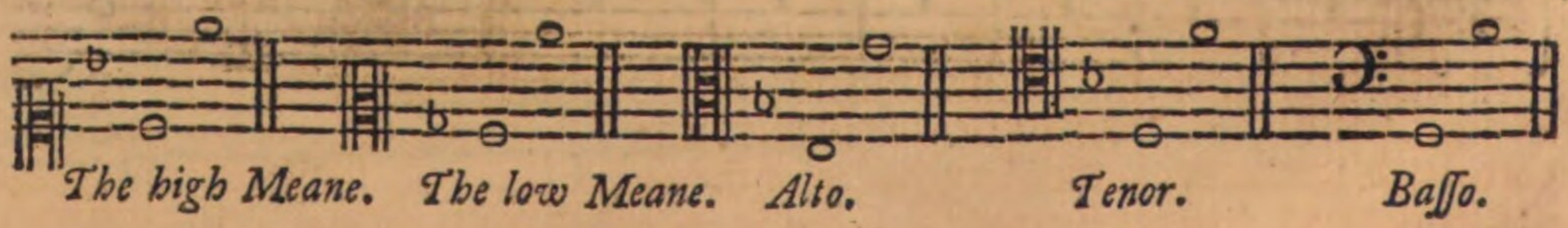
Ma. That is no fault, for you may make your ſong either of two Trebbles or two Means in the high key or low key, as you liſt.

Phi. What do you meane by the high key?

Ma. All ſonges made by the Muſicians, who make ſongs by diſcretion, are either in the high key or in the lowe key. For if you make your ſong in the high key, here is the compaſſe of your muſicke, with the forme of ſetting the cliffes for euerie part.



But if you would make your ſong of two trebbles, you may make the two higheſt parts both with one cliffe, in which caſe one of them is called *Quinto.* If the ſong bee not of two trebbles, then is the *Quinto* alwayes of the ſame pitch with the tenor: your *Alto* or meane you may make high or lowe as you liſt, ſetting the cliffe on the loweſt or ſecond rule. If you make your ſong in the low key, or for meanes, then muſt you keepe the compaſſe and ſet your cliffe as you ſee here:



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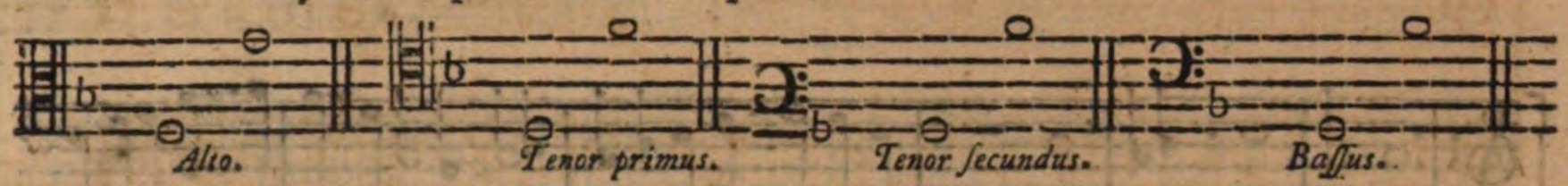
The muſicians alſo vſe to make ſome compoſitions for men onely to ſing, in which caſe they neuer paſſe this compaſſe:

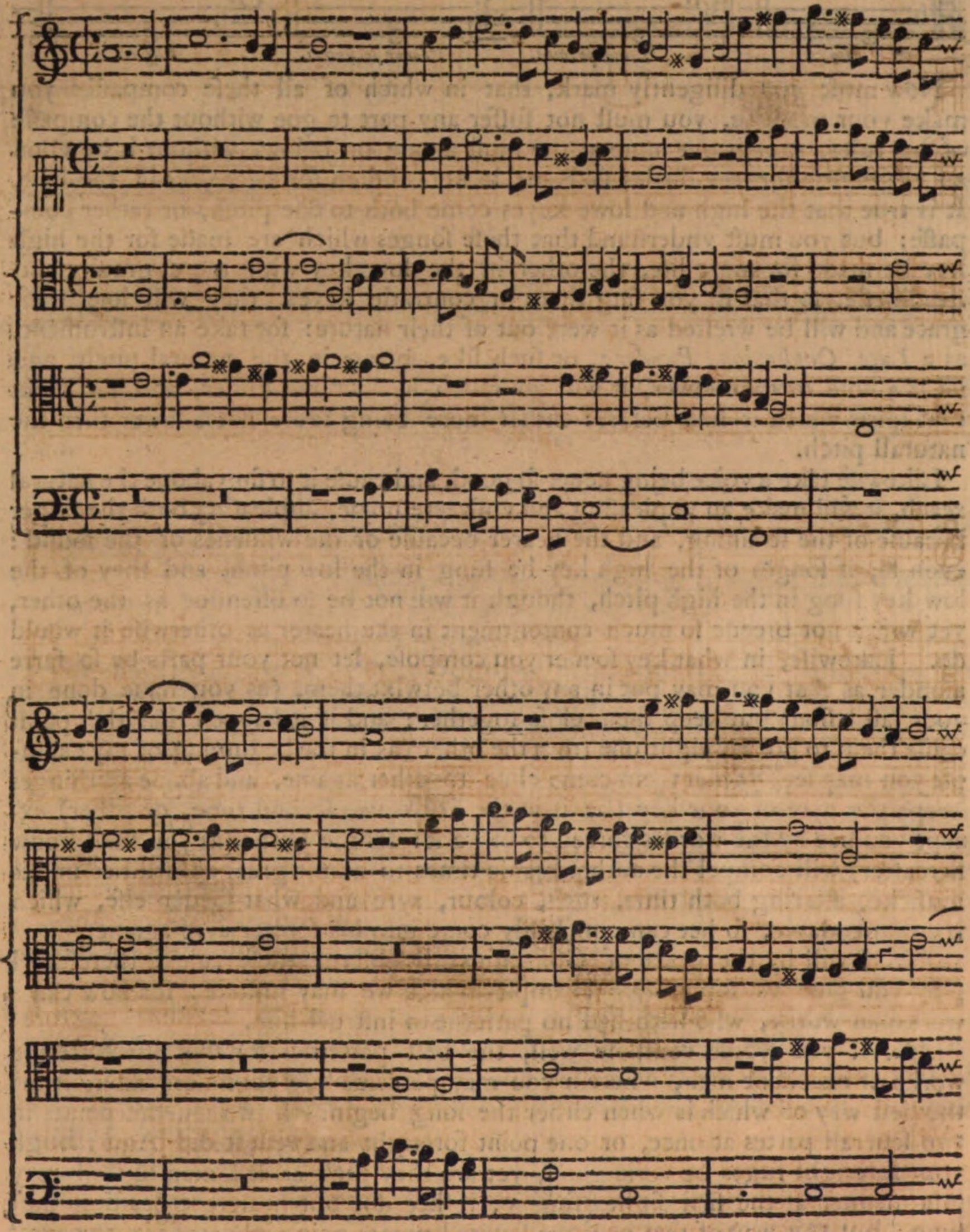


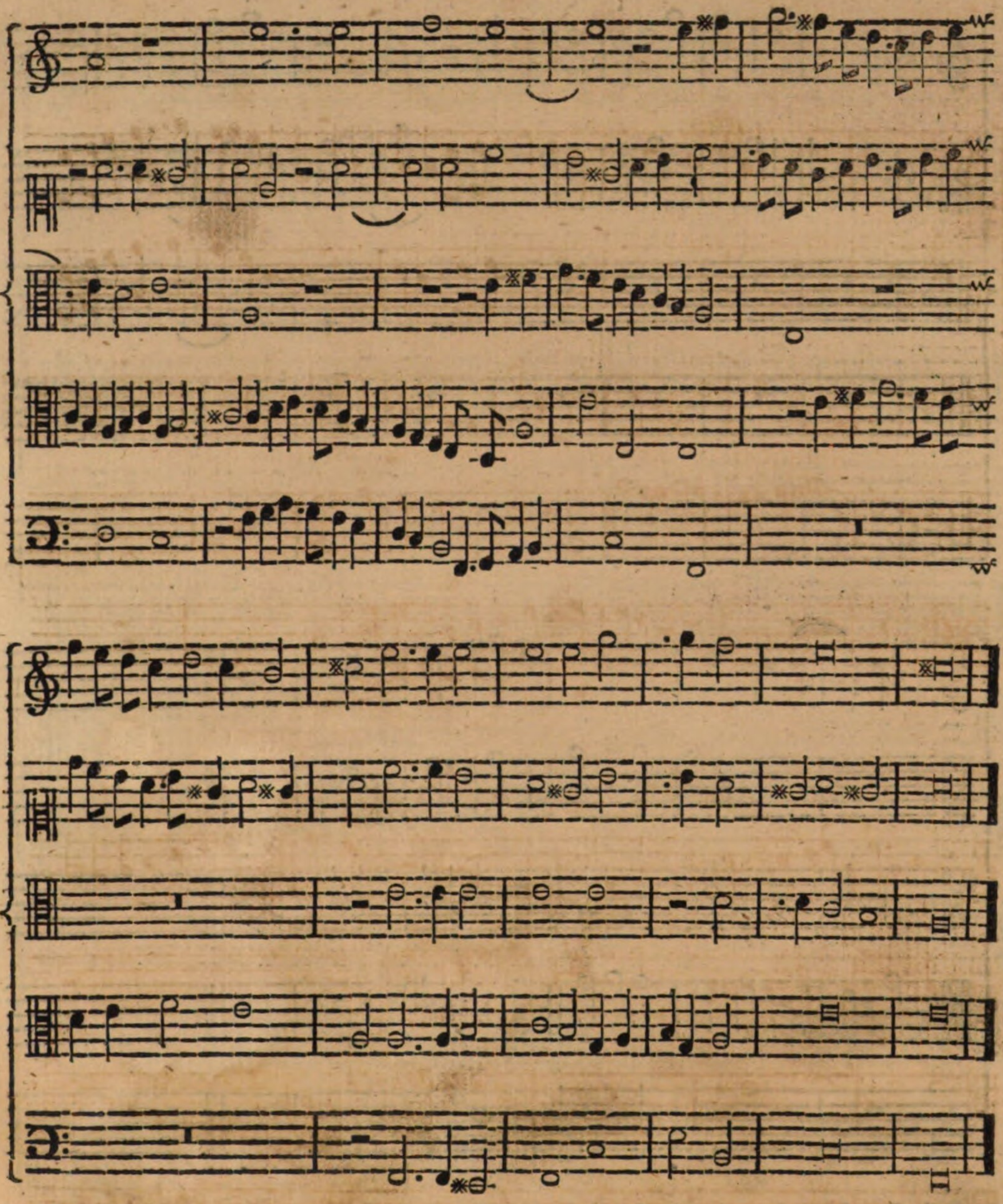
Now muſt you diligently mark, that in which of all theſe compaſſes you make your muſicke, you muſt not ſuffer any part to goe without the compaſſe of his rules, except one note at the moſt aboue or below, without it be vpon an extremitie for the ditties ſake, or in notes taken for *Diapaſons* in the baſe. It is true that the high and lowe keyes come both to one pitch, or rather compaſſe: but you muſt vnderſtand that thoſe ſonges which are made for the high key be made for more life, the other in the low key with more grauity and ſteadineſſe, ſo that if you ſing them in contrarie keyes, they will loſe their grace and will be wreſted as it were out of their nature: for take an inſtrument, as a *Lute*, *Orpharion*, *Pandora*, or ſuch like, being in the natural pitch, and ſet it a note or two lower, it will go much heauier and duller, and far from that ſpirit which it had before: much more being foure notes lower then the naturall pitch.

Likewiſe take a voice being neuer ſo good, and cauſe it to ſing aboue the natural reach, it will make an vnpleaſing and vnſweete noyſe, diſpleaſing both the ſinger becauſe of the ſtraining, and the hearer becauſe of the wildenes of the ſound: euen ſo, if ſonges of the high key be ſung in the low pitch, and they of the low key ſung in the high pitch, though it will not be ſo offenſiue as the other, yet will it not breede ſo much contentment in the hearer as otherwiſe it would do. Likewiſe, in what key ſoeuer you compoſe, let not your parts be ſo farre aſunder as that you may put in any other betwixt them, (as you haue done in your laſt leſſon) but keep them cloſe together: and if it happen that the point cauſe them to goe an eight one from the other (as in the beginning of my example you may ſee) yet let them come cloſe together againe, and aboue all thinges keepe the ayre of your key (be it in the firſt tune, ſecond tune, or other) except you bee by the wordes forced to beare it: for the Dittie (as you ſhall know hereafter) will compel the author manie times to admit great abſurdities in his muſicke, altering both time, tune, colour, ayre and what-ſoeuer elſe, which is commendable, ſo hee can cunningly come into his former ayre againe.

Phi. I will by the grace of God diligently obſerue theſe rules: therefore I pray you giue vs ſome more examples which we may imitate: for how can a workman worke, who hath had no patterne to inſtruct him.

Ma. If you would compoſe well, the beſt patternes for that effect are the works of excellent men, wherein you may perceiue how points are brought in: the beſt way of which is when either the ſong beginneth two ſeuerall points in two ſeuerall partes at once, or one point foreright and reuerted. And though your foreright fuges be verie good, yet are they ſuch as any man of ſkill may in a manner at the firſt ſight bring in, if hee doe but heare the leading part ſung: but this way of two or three ſeuerall points going together is the moſt artificiall kinde of compoſing which hitherto hath beene inuented, either for Motets or *Madrigals*, ſpecially when it is mingled with reuertes; becauſe ſo it maketh the muſicke ſeeme more ſtrange: whereof let this be an example.





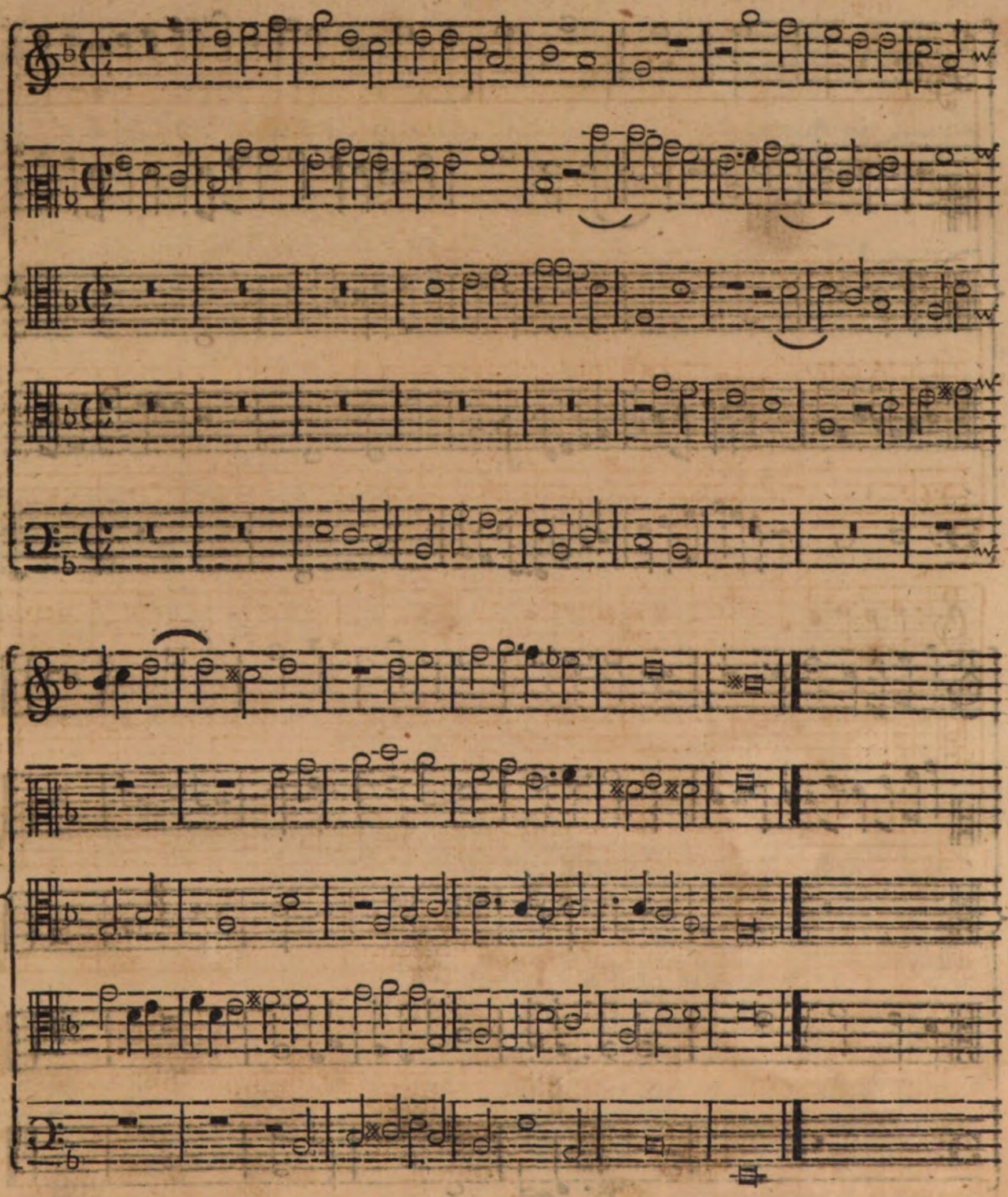
Pol. In truth if I had not looked vpon the example, I had not vnderſtood your words: but now I perceiue the meaning of them.

Phi. And muſt euerie part maintaine that point wherewith it did begin, not touching that of other parts?

Ma. No, but euerie part may replie vpon the point of another, which cauſeth verie good varietie in the harmonie: for you ſee in the example that euerie part catcheth the point from another, ſo that it which euen now was in the high part, will be ſtraight way in a lowe part, and contrarily.

Pol. Now ſhew vs an example of a point reuerted.

Ma. Here is one.

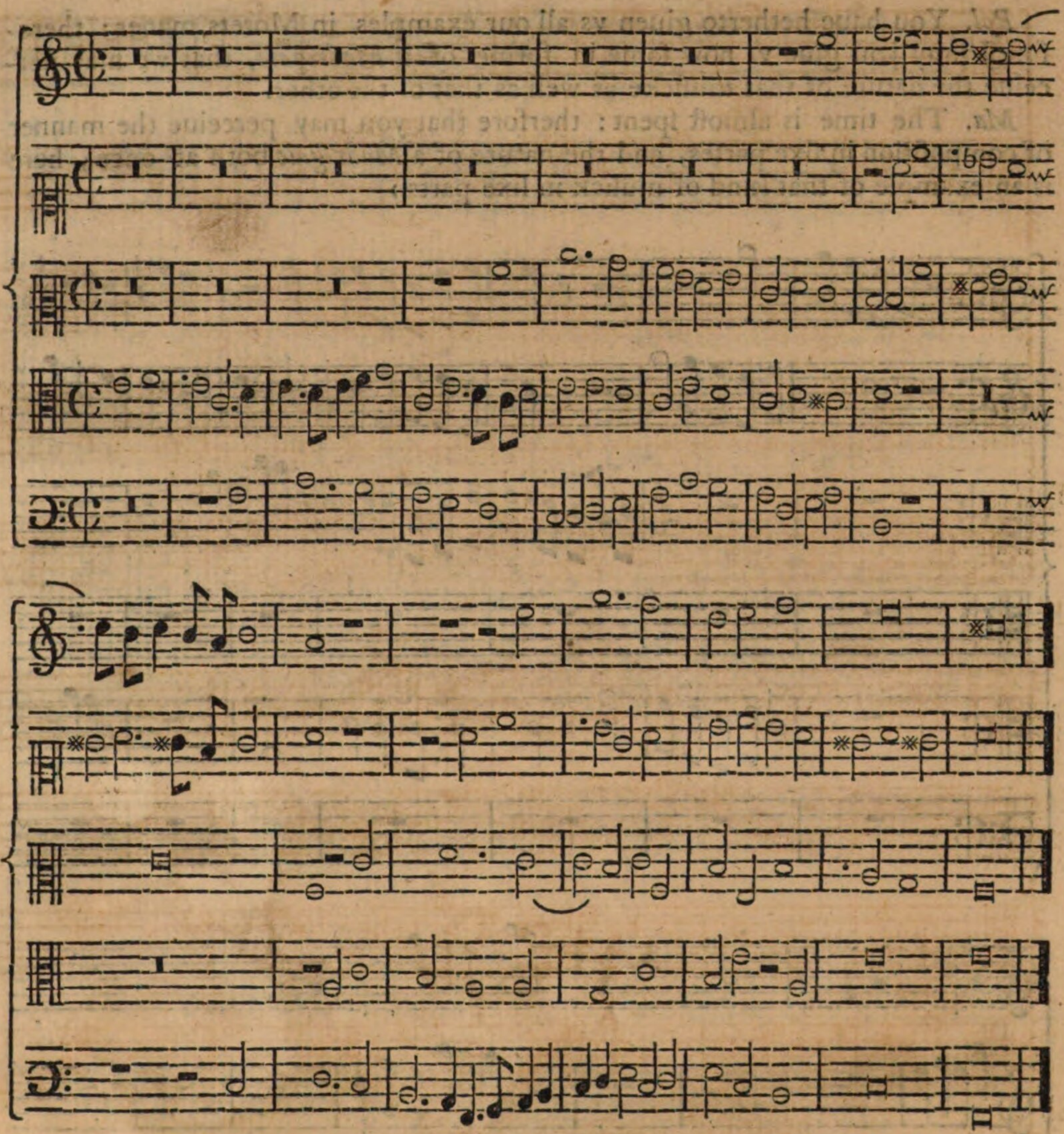


Pol. Brother, here is a leſſon worthie the noting, for euerie part goeth a contrarie way: ſo that it may be called a reuert reuerted.

Phi. It is eaſie to be vnderſtood, but I am afraid it will carry great difficulty in the practiſe.

Pol. The more paines muſt be taken in learning of it: but the time paſſeth away, therfore I pray you (Sir) giue vs another example of a foreright point without any reuerting.

Ma. Here is one, peruſe it: for theſe maintaining of long points, either foreright or reuert are verie good in Moters, and all other kinds of graue muſicke.



Phi. Here be good inſtructions: but in the ninth bar there is a diſcord ſo taken, and ſo mixed with flats and ſharps, as I haue not ſeene any taken in the like order.

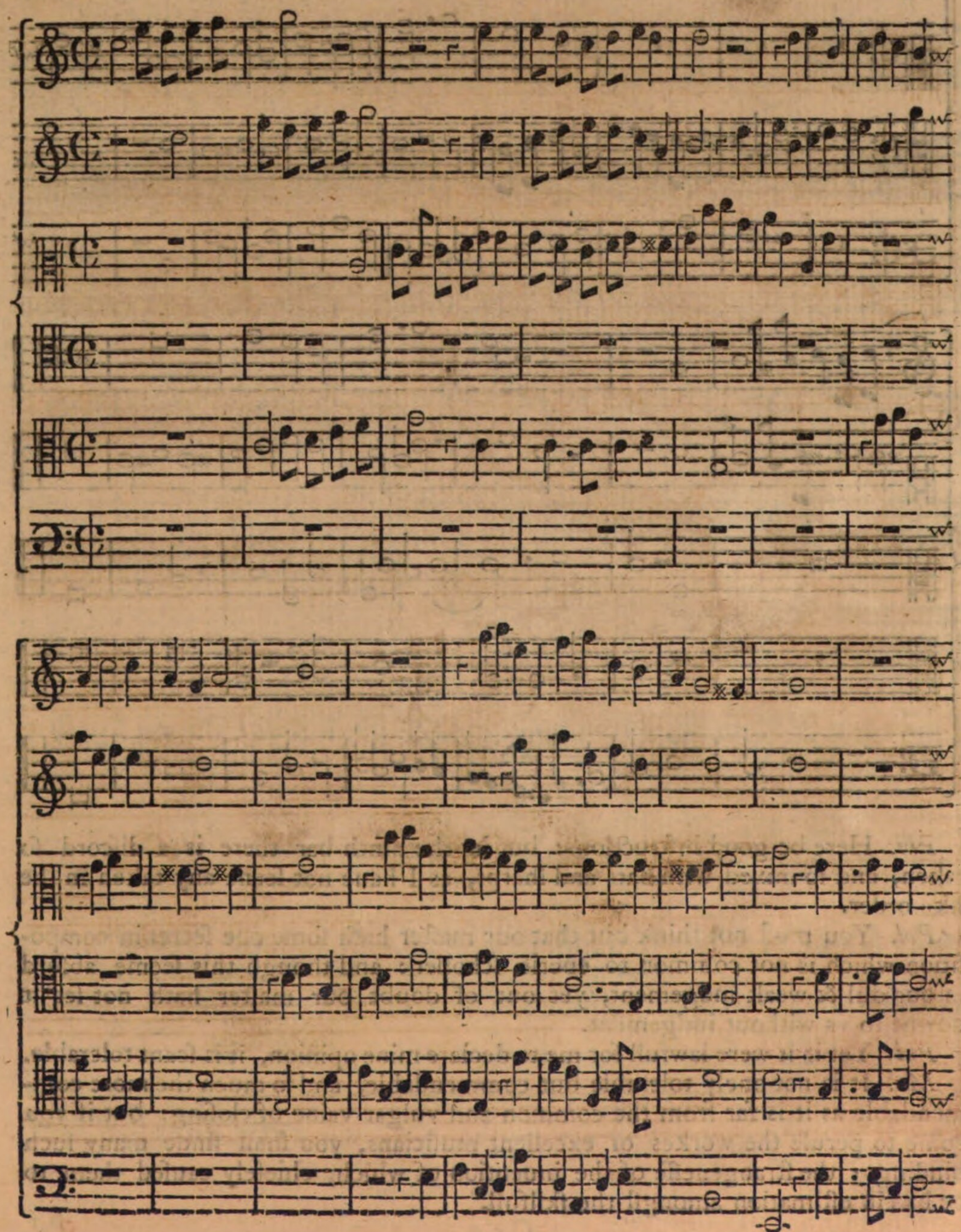
Pol. You muſt not think but that our maſter hath ſome one ſecret in compoſition which is not common to euerie ſcholler: and though this ſeeme abſurd in our dul & weak iudgement, yet out of doubt our maſter hath not ſet it downe to vs without iudgement.

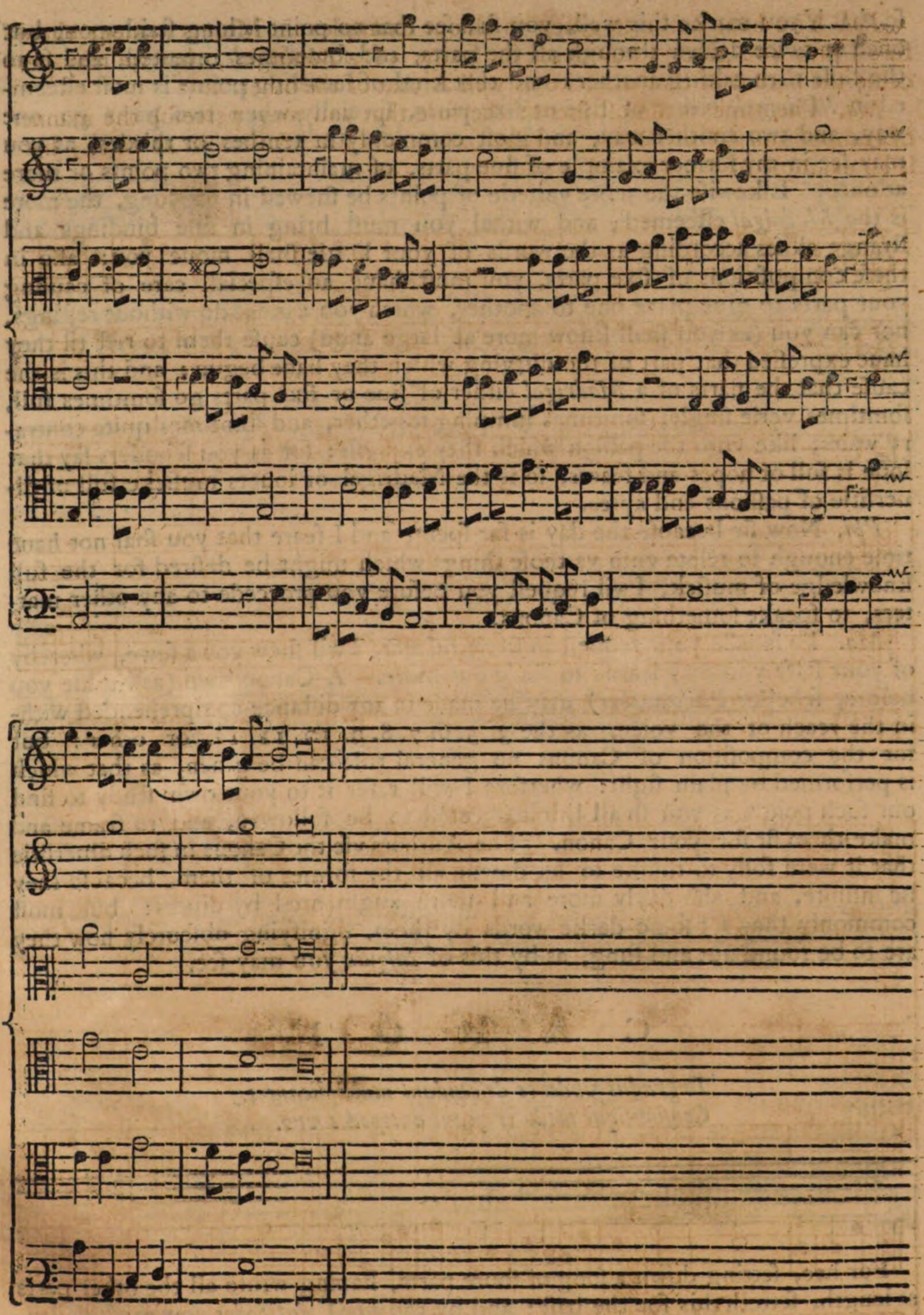
Phi. Yet if it were lawfull for me to declare mine opinion, it is ſcant tolerable.

Ma. It is not onely tolerable but commendable, and ſo much the more commendable as it is far from the common and vulgar vaine of cloſing: but if you come to peruſe the workes of excellent muſicians, you ſhall finde many ſuch bindings; the ſtrangeneſſe of the inuention of which, chiefely cauſed them to be had in eſtimation amongſt the ſkilfull.

Pol. You haue hetherto giuen vs all our examples in Motets maner: therefore I pray you giue vs now ſome in forme of a *Madrigale*, that we may perceiue the nature of that muſicke as well as that of the other.

Ma. The time is almoſt ſpent: therfore that you may perceiue the manner of compoſition in ſixe partes, and the nature of a *Madrigale* both at once; here is an example of that kind of muſick in ſixe parts:





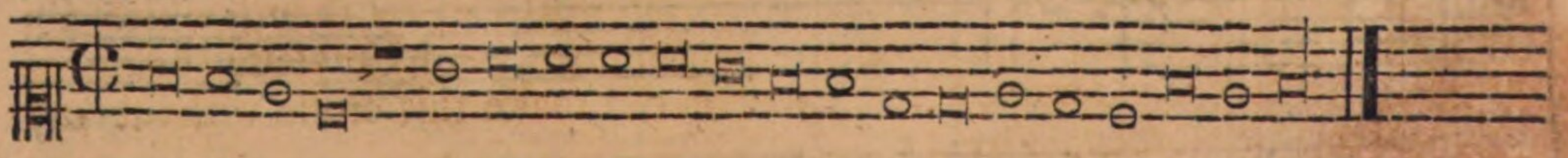
ſo that if you marke this well, you ſhal ſee that no point is long ſtaid vpon, but once or twice driuen through all the parts, and ſometimes reuerted, and ſo to the cloſe then taking another: and that kind of handling points is moſt eſteemed in *Madrigals* either of fiue or ſixe parts, ſpecially when two parts go one way, and two another way, and moſt commonly in tenthes or thirdes, as you may ſee in my former example of fiue parts, of maintaining two points or more at once. Likewiſe the more varietie of points be ſhewed in one ſong, the more is the *Madrigal* eſteemed; and withal you muſt bring in fine bindings and ſtrange cloſes according as the words of your Dittie ſhall moue you: alſo in theſe compoſitions of ſixe parts, you muſt haue an eſpeciall care of cauſing your parts to giue place one to another, which you cannot do without reſtings, nor can you (as you ſhall know more at large anon) cauſe them to reſt til they haue expreſſed that part of the dittying which they haue begun: and this is the cauſe that the parts of a *Madrigal* either of fiue or ſixe parts go ſomtimes full, ſomtimes verie ſingle, ſomtimes iumping together, and ſomtimes quite contrary waies, like vnto the paſſion which they expreſſe: for as you ſchollers ſay that loue is full of hopes and feares, ſo is the Madrigal or louers muſicke full of diuerſitie of paſſions and ayres.

Phi. Now ſir becauſe the day is far ſpent, and I feare that you ſhal not haue time enough to relate vnto vs thoſe things which might be deſired for the full knowledge of muſick, I wil requeſt you before you proceede to any other matters, to ſpeake ſomething of Canons.

Ma. To ſatisfie your requeſt in ſome reſpect, I wil ſhew you a fewe, whereby of your ſelfe you may learne to finde out more. A Canon then (as I tolde you before, ſcholler *Philomathes)* may be made in any diſtance comprehended within the reach of the voice, as the 3. 5. 6. 7. 8. 9. 10. 11. 12. or other: but for the compoſition of Canons no general rule can be giuen, as that which is performed by plain ſight: wherfore I will refer it to your own ſtudy to find out ſuch points as you ſhall think meeteſt to be followed, and to frame and make them fit for your Canon. The Authors vſe the Canons in ſuch diuerſitie that it were folly to thinke to ſet downe all the formes of them, becauſe they be infinite, and alſo dayly more and more augmented by diuers: but moſt commonly they ſet ſome darke words by them, ſignifying obſcurely how they are to be found out and ſung, as by this of *Iuſquin* you may ſee.

CANON.

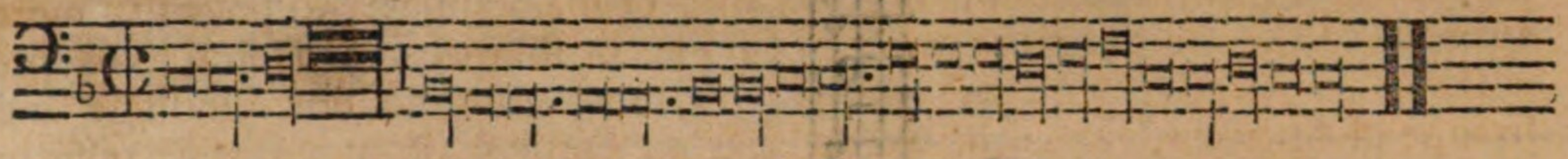
In gradus vndenos deſcendant multiplicantes.
Conſimilique modo craſcant antipodes vno.



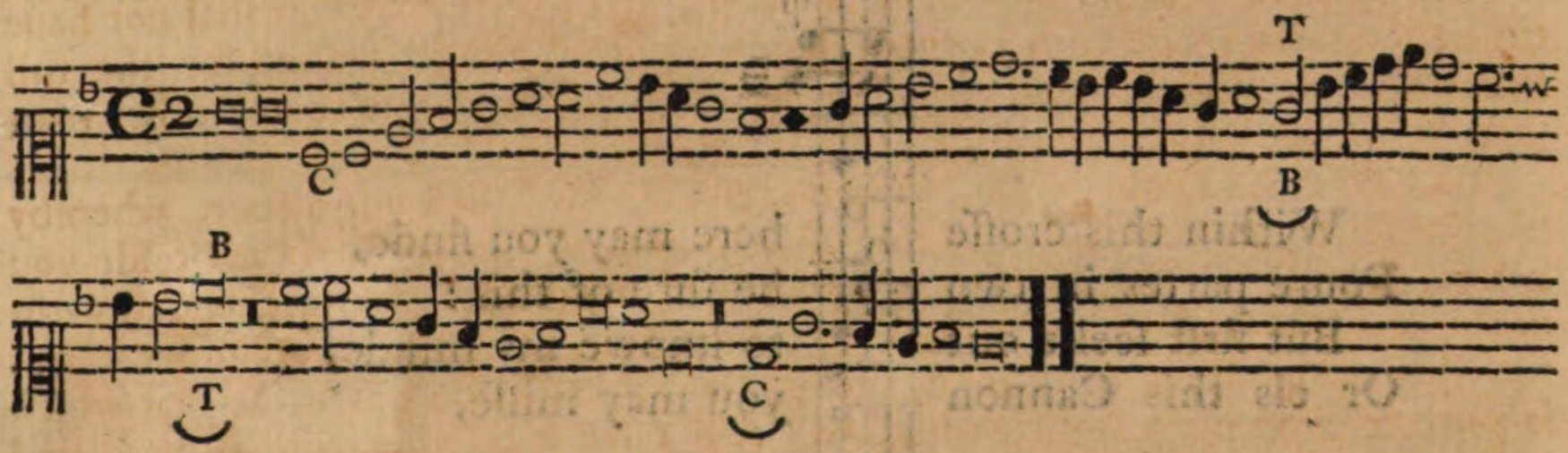
For hee, ſetting down a ſong of foure parts, hauing wrote all the other parts at length, ſetteth this for the baſe: and by the word *Antipodes* you muſt vnderſtand *per arſin & theſin*, though the word *multiplicantes* bee too obſcure a direction

rection to signifie that euerie note must be foure times the value of it selfe, as you may perceiue by this

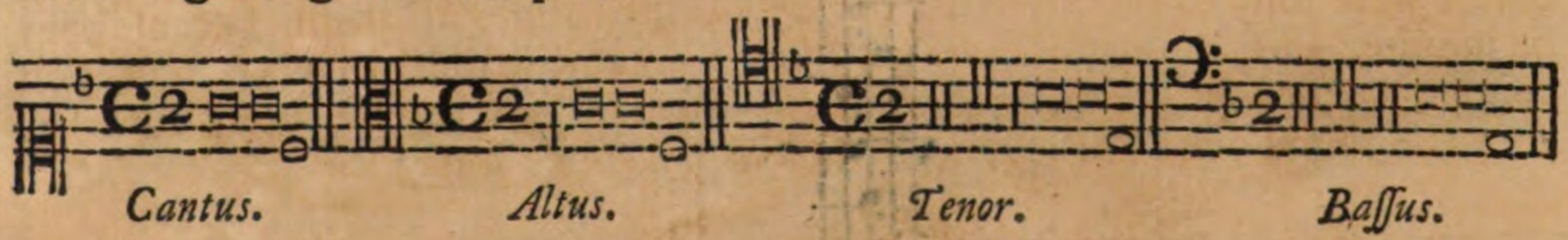
RESOLUTION.



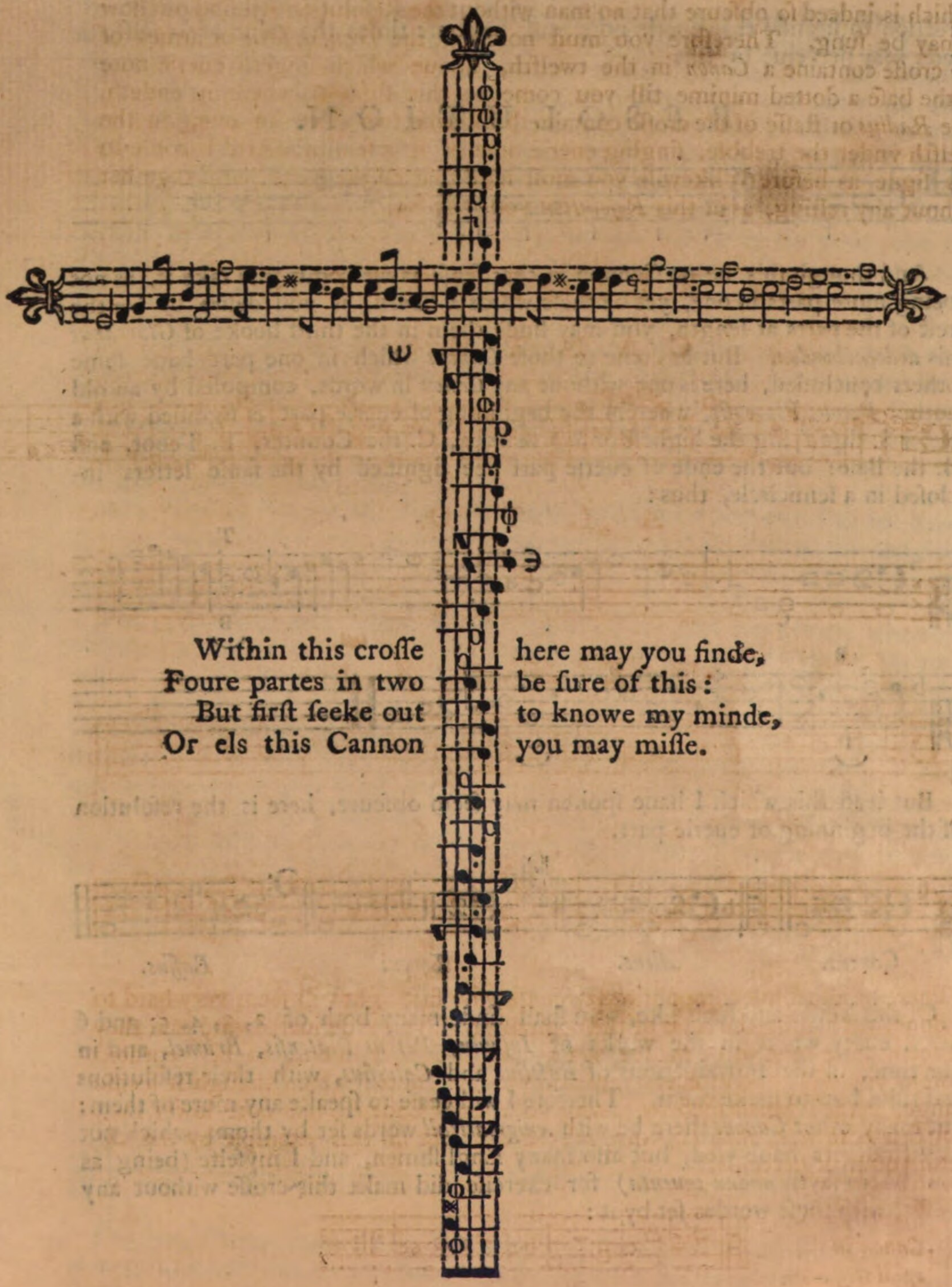
And though this be no Cannon in that sense as we commonly take it, as not being more parts in one, yet be these words a *Canon:* if you desire to see the rest of the parts at length, you may finde them in the third booke of *Glareanus* his *dodecachordon.* But to come to those *Canons* which in one part haue some others concluded, here is one without any *Canon* in words, composed by an old author *Petrus Platensis*, wherein the beginning of euerie part is signified with a letter S. signifying the highest or *Suprema vox*, C. the Counter, T. Tenor. and B. the Base: but the ende of euerie part hee signified by the same letters inclosed in a semicircle, thus:



But least this which I haue spoken may seem obscure, here is the resolution of the beginning of euerie part.



Of this kinde and such like, you shall finde many both of 2, 3, 4, 5, and 6 parts, euery where in the works of *Iusquin*, *Petrus Platensis*, *Brumel*, and in our time, in the Introductions of *Baselius* and *Caluisius*, with their resolutions and rules how to make them. Therfore I will cease to speake any more of them: but many other *Canons* there be with *ænigmaticall* words set by them, which not only strangers haue vsed, but also many Englishmen, and I myselfe (being as your Maro sayth *audax inuenta)* for exercise did make this crosse without any cliffes, with these wordes set by it:

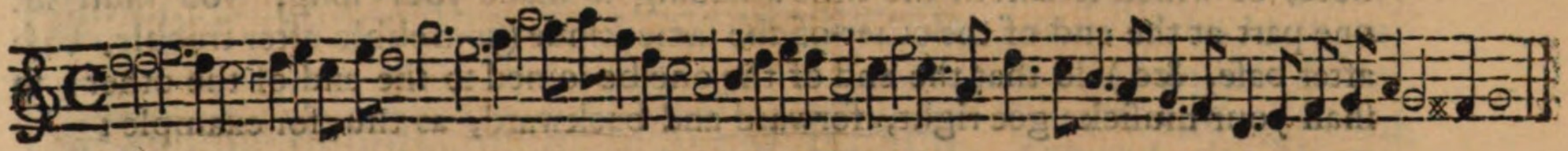


Within this croſſe here may you finde,
Foure partes in two be ſure of this:
But firſt ſeeke out to knowe my minde,
Or els this Cannon you may miſſe.

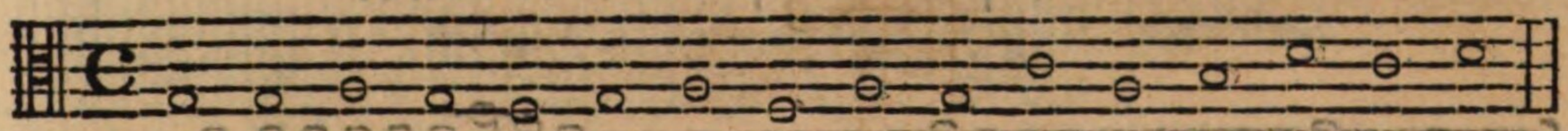
Which is indeed ſo obſcure that no man without the Reſolution wil find out how it may be ſung. Therefore you muſt note that the *Tranſuerſarie* or armes of the croſſe containe a *Canon* in the twelfth, aboue which ſingeth euerie note of the baſe a dotted minime till you come to this ſigne 𝄐 where it endeth. The *Radius* or ſtaffe of the croſſe containeth likewiſe two parts in one, in the twelfth vnder the trebble, ſinging euerie note of it a ſemibriefe till it come to this ſigne as before 𝄐 likewiſe you muſt note that all the parts begin together without any reſting, as in this *Reſolution* you may ſee.

The RESOLUTION.

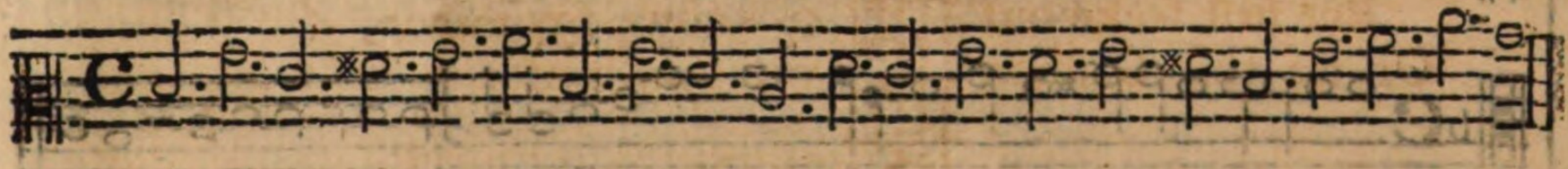
CANTUS.



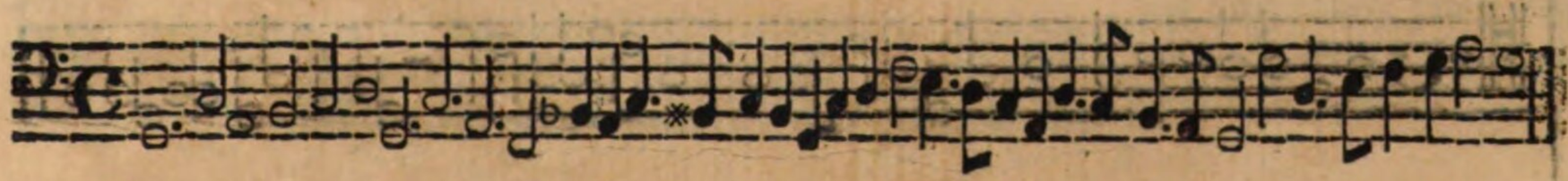
ALTO.



TENOR.

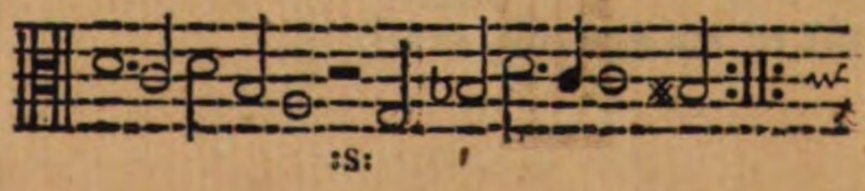


BASSO.



There be alſo ſome compoſitions which at the firſt ſight will ſeem very hard to be done, yet hauing the rules of the compoſition of them deliuered vnto you, they wil ſeem uerie eaſie to be made: as to make two parts in one, to be repeated as oft as you will, and at euery repetition to fall a note: which though it ſeeme ſtrange, yet it is performed by taking your finall Cadence one note lower then your firſt note was, making your firſt the cloſe, as in this example by the director you may perceiue.

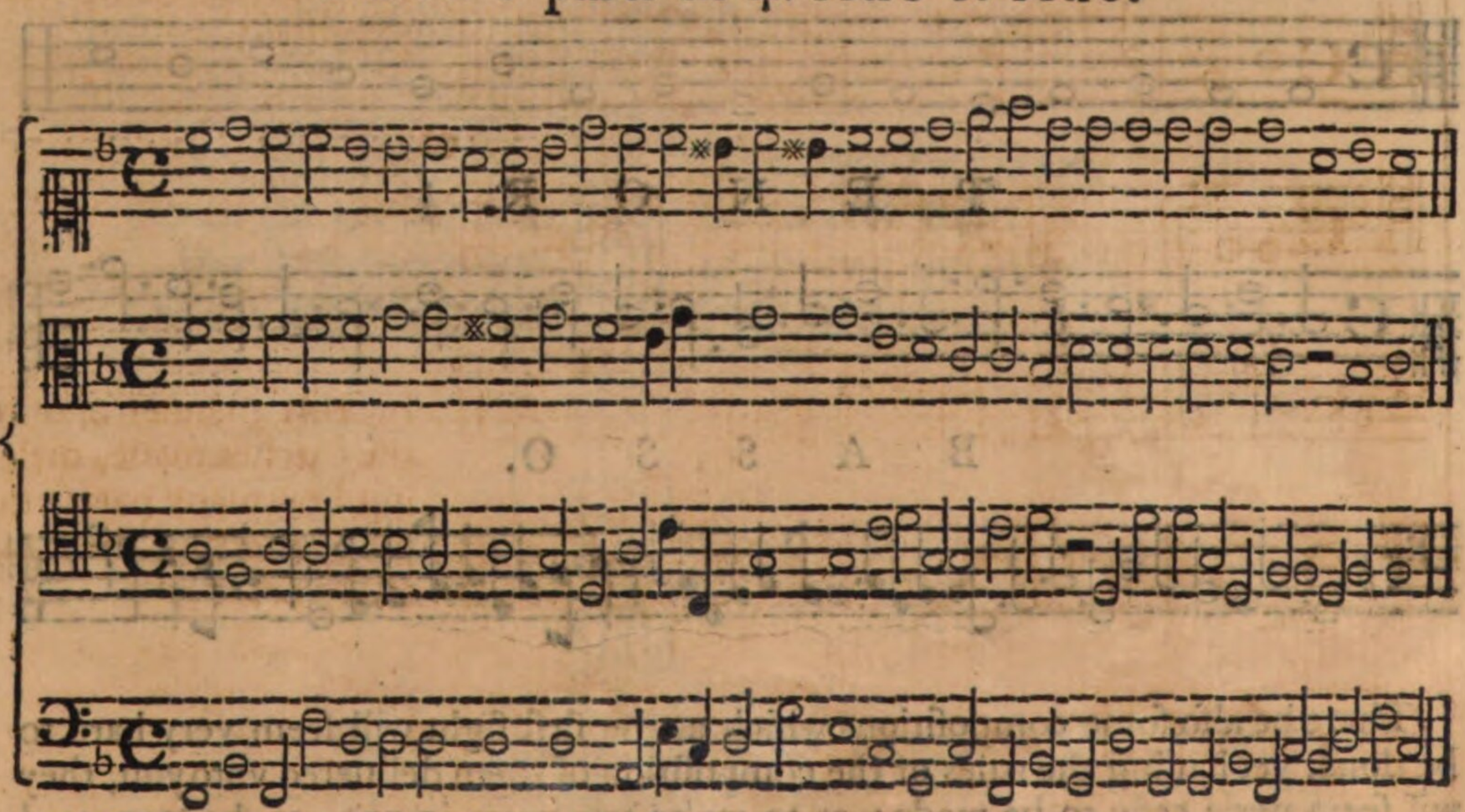
Canon in epidiateſſaron.



Like-

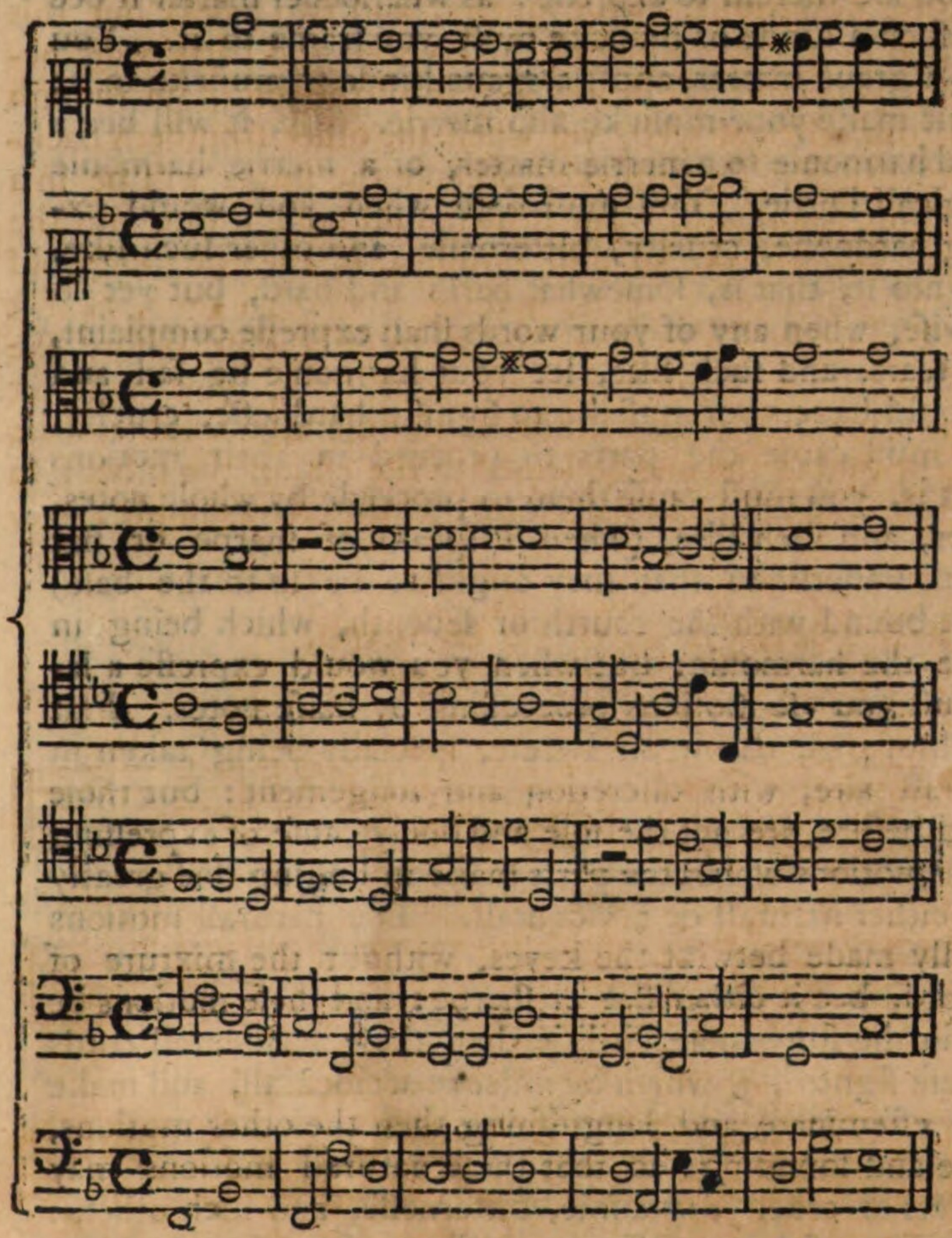
Likewiſe you may make eight' parts in foure (or fewer or more as you liſt) which may be ſung backward and forward, that is, one beginning at the beginning of euery part, and another at the ending, and ſo ſing it quite through, and the rules to make it be theſe: Make how many parts you liſt, making two of a kinde (as two trebbles, two tenors, two counters, and two baſes) but this caueat you muſt haue, that at the beginning of the ſong all the parts muſt begin together full, and that you muſt not ſet any dott in all the ſong, for though in ſinging the part forward it will goe well, yet when the other commeth backward, it will make a diſturbance in the muſicke, becauſe the ſinger will be in a doubt to which note the dott belongeth. For if he ſhould hold it out with the note which it followeth, it would make an odde number, or then he muſt hold it in that tune wherein the following note is, making it of that time, as if it followed that note, which would be a great abſurdity to ſet a dott before the note, of which it taketh the time: hauing ſo made your ſong, you muſt ſet one part at the end of the other of the ſame kinde (as trebble after trebble, baſe after baſe, &c.) ſo that the end of the one be ioined to the end of the other: ſo ſhall your muſicke goe right, forward and backward, as thus for example:

Canon 8 parts in 4. retro & retro.



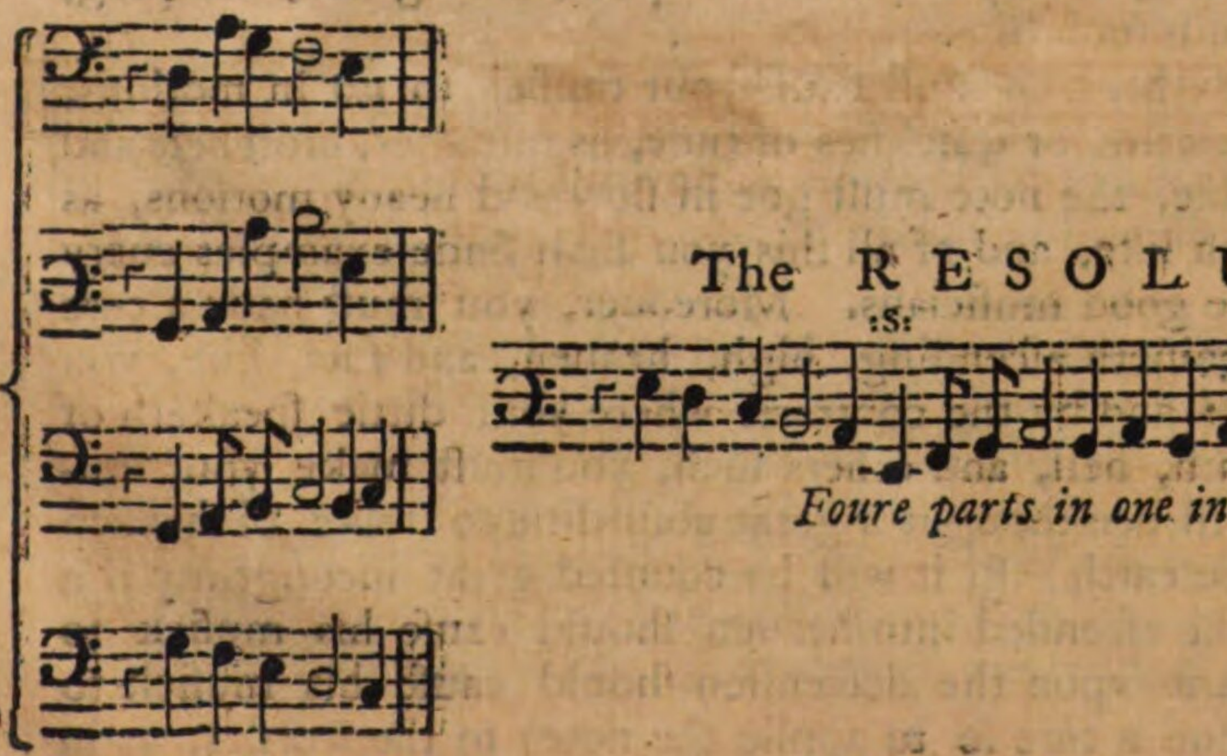
RESO-

RESOLUTION.

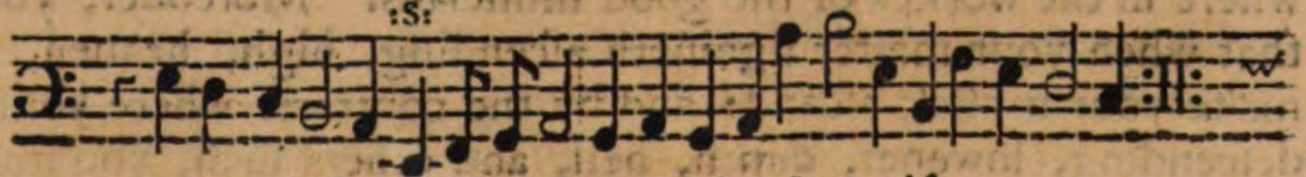


If you desire more examples of this kind, you may find one of Maister *Birds*, being the last song of those Latine Motets, which vnder his & Maister *Tallis* his name were published.

In this manner also be the catches made, making how many parts you list and setting them all after one, thus:



The RESOLUTION.



Foure parts in one in the vnison.

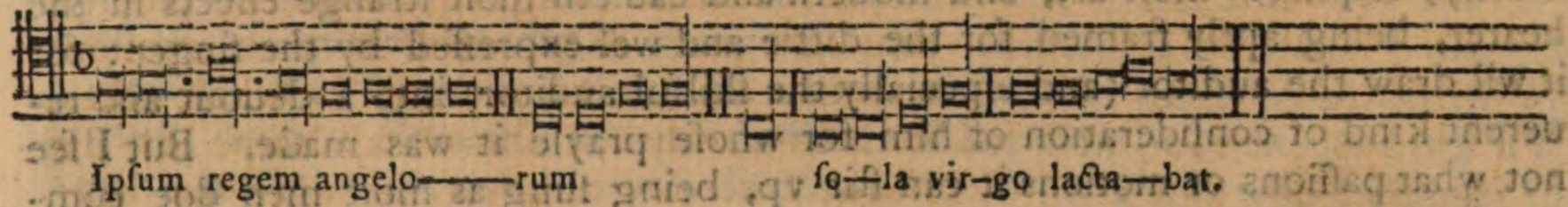
Now hauing diſcourſed vnto you the compoſition of three, foure, fiue, and ſixe parts, with theſe fewe waies of Canons and catches:

Rules to be obſerued in dittying.

It followeth to ſhew you how to diſpoſe your muſicke, according to the nature of the words which you are therein to expreſſe: as whatſoeuer matter it bee which you haue in hand, ſuch a kinde of muſicke muſt you frame to it. You muſt therefore if you haue a graue matter, apply a graue kinde of muſicke to it: if a merry ſubject, you muſt make your muſicke alſo merrie. For, it will bee a great abſurditie to vſe a ſad harmonie to a merrie matter, or a merrie harmonie to a ſad lamentable or tragicall Dittie. You muſt then when you would expreſſe any word ſignifying hardneſſe, cruelty, bitterneſſe, and other ſuch like, make the harmonie like vnto it, that is, ſomewhat harſh and hard, but yet ſo that it offend not. Likewiſe, when any of your words ſhall expreſſe complaint, dolor, repentance, ſighs, tears, and ſuch like, let your harmonie be ſad and dolefull: ſo that if you would haue your muſicke to ſignifie hardneſſe, cruelty, or other ſuch affects, you muſt cauſe the parts to proceed in their motions without the half note, that is, you muſt cauſe them to proceede by whole notes, ſharpe thirdes, ſharpe ſixes, and ſuch like, (when I ſpeake of ſharpe or flat thirds, and ſixes, you muſt vnderſtand that they ought to be ſo to the baſe) you may alſo vſe Cadences bound with the fourth or ſeuenth, which being in long notes, will exaſperate the harmonie: but when you would expreſſe a lamentable paſſion, then muſt you vſe motions proceeding by halfe notes. Flat thirds and flat ſixes, which of their nature are ſweete, ſpecially being taken in the true tune and naturall aire, with diſcretion and iudgement: but thoſe cordsſo taken as I haue ſaid before, are not the ſole and onely cauſe of expreſſing thoſe paſſions; but alſo the motions which the parts make in ſinging doe greatly helpe, which motions are either naturall or accidentall. The naturall motions are thoſe which are naturally made betwixt the keyes, without the mixture of any accidentall ſigne or cord, bee it either flat or ſharpe: and theſe motions be more maſculine, cauſing in the ſong more virilitie then thoſe accidentall cords which are marked with theſe ſignes ♯ ♭ which be indeede accidentall, and make the ſong as it were more effeminate and languiſhing then the other motions, which make the ſong rude and ſounding: ſo that thoſe naturall motions may ſerue to expreſſe thoſe effects of cruelty, tyrannie, bitterneſſe, and ſuch others: and thoſe accidentall motions fitly expreſſe the paſſions of griefe, weeping, ſighes, ſorrowes, ſobs, and ſuch like.

Alſo, if the ſubiect be light, you muſt cauſe your muſick to go in motions, which carry with them a celeritie or quicknes of time, as minimes, crotchets and quauers: if it be lamentable, the note muſt goe in ſlow and heauy motions, as ſemibriefs, briefs, and ſuch like, and of all this you ſhall finde examples euery where in the workes of the good muſicians. Moreouer, you muſt haue a care that when your matter ſignifieth aſcending, high, heauen, and ſuch like, you make your muſick aſcend: and by the contrarie where your dittie ſpeaketh of deſcending, lowenes, depth, hell, and others ſuch, you muſt make your muſick deſcend. For as it will bee thought a great abſurditie to talke of heauen and point downward to the earth: ſo it will be counted great incongruity if a muſician vpon the words he aſcended into heauen ſhould cauſe his muſick to deſcend, or by the contrarie vpon the deſcenſion ſhould cauſe his muſick to aſcend. We muſt alſo haue a care ſo to applie the notes to the wordes, as in

ſinging there be no barbariſme committed: that is, that we cauſe no ſyllable which is by nature ſhort, be expreſſed by manie notes, or one long note, nor no long ſyllable bee expreſſed with a ſhort note: but in this fault do the practicioners erre more groſſely, then in any other, for you ſhall find few ſongs wherein the penult ſyllables of theſe words, *Dominus*, *Angelus*, *filius*, *miraculum*, *gloria*, and ſuch like are not expreſſed with a long note, yea manie times with a whole doſſen of notes, and though one ſhould ſpeak of fortie he ſhould not ſay much amiſſe: which is a groſſe barbariſme, and yet might be eaſily amended. We muſt alſo take heed of ſeparating any part of a word from another by a reſt, as ſom dunces haue not ſlackt to do: yea one whoſe name is *Iohannes Dunſtaple* (an ancient Engliſh author) hath not only diuided the ſentence, but in the verie middle of a word hath made two long reſts thus, in a ſong of foure parts vpon theſe words, *Neſciens virgo mater virum.*



For theſe be his own notes and words, which is one of the greateſt abſurdities which I haue ſeene committed in the dittying of muſick: but to ſhew you in a word the vſe of the reſts in the dittie, you may ſet a crotchet or minime reſt aboue a comma or colon, but a longer reſt then that of a minime you may not make till the ſentence be perfect, and then at a full point you may ſet what number of reſts you will. Alſo when you would expreſſe ſighs, you may vſe the crotchet or minime reſt at the moſt: but a longer then a minime reſt you may not vſe, becauſe it will rather ſeeme a breath taking then a ſigh, an example wherof you may ſee in a verie good ſong of *Stephano Venturi* to fiue voices vpon this ditty *quell, aura che ſpirando a Paura mia?* for comming to the word *ſoſpiri* (that is ſighs) he giueth it ſuch a natural grace by breaking a minime into a crotchet reſt and a crotchet, that the excellency of his iudgment in expreſſing and gracing his dittie, doth therein manifeſtly appeare. Laſtly, you muſt not make a cloſe (eſpecially a full cloſe) til the full ſenſe of the words be perfect: ſo that keeping theſe rules you ſhall haue a perfect agreement, and as it were an harmonical conſent betwixt the matter and the muſick: and likewiſe you ſhall be perfectly vnderſtoode of the auditor what you ſing, which is one of the higheſt degrees of praiſe, which a muſician in dittying can attain vnto or wiſh for. Many other petty obſeruations there be, which of force muſt be left out in this place, and remitted to the diſcretion and good judgment of the ſkilful compoſer.

Pol. Now (ſir) ſeeing you haue ſo largely diſcourſed of framing a fit muſicke to the nature of a dittie, we muſt earneſtly intreat you, (if it be not a thing too troubleſome) to diſcourſe vnto vs at large all the kinds of muſicke, with the obſeruations which are to bee kept in compoſing of euery one of them.

Ma. Although by that which I haue already ſhewed you, you might with ſtudie collect the nature of all kindes of muſicke, yet to eaſe you of that paine, I wil ſatisfie your requeſt though not at ful, yet with ſo many kinds as I can cal

to

Diuiſion of Muſicke.

to memory: for it wil be a hard matter vpon the ſuddain to remember them all: and therfore (to go to the matter roundly, and without circumſtances) I ſay that all muſick for voices (for only of that kinde haue we hitherto ſpoken) is made either for a ditty or without a ditty: if it be with a ditty, it is either graue or light: the graue ditties they haue ſtil kept in one kind, ſo that whatſoeuer muſick be made vpon it, is comprehended vnder the name of Motet: a

A Motet.

Motet is properly a ſong made for the Church, either vpon ſome hymne or Antheme, or ſuch like, and that name I take to haue been giuen to that kind of muſick, in oppoſition to the other which they called *Canto fermo*, and we do commonly call plain ſong: for as nothing is more oppoſite to ſtanding and firmnes then motion, ſo did they giue the Motet that name of mouing, becauſe it is in a manner quight contrarie to the other, which after ſome ſort, and in reſpect of the other ſtandeth ſtill. This kind of all others which are made on a ditty, requireth moſt art, and moueth and cauſeth moſt ſtrange effects in the hearer, being aptly framed for the dittie and wel expreſſed by the ſinger: for it wil draw the auditor (and eſpecially the ſkilful auditor) into a deuout and reuerent kind of conſideration of him for whoſe prayſe it was made. But I ſee not what paſſions or motions it can ſtir vp, being ſung as moſt men doe commonlie ſing it: that is, leauing out the ditty, and ſinging onely the bare note, as it were a muſick made onely for inſtruments, which will indeede ſhew the nature of the muſick, but neuer carry the ſpirit and (as it were) that liuely ſoule which the ditty giueth: but of this enough. And to return to the expreſſing of the ditty, the matter is now come to that ſtate that though a ſong be neuer ſo well made and neuer ſo aptly applyed to the words, yet ſhall you hardly find ſingers to expreſſe it as it ought to be: for moſt of our Church men, (ſo they can crie louder in the quier then their fellowes) care for no more; whereas by the contrarie, they ought to ſtudy how to vowel and ſing cleane, expreſſing their words with deuotion and paſſion, whereby to draw the hearer as it were in chaines of gold by the eares to the conſideration of holy things. But this, for the moſt part, you ſhal find amongſt them, that let them continue neuer ſo long in the church yea though it were twentie years, they wil neuer ſtudy to ſing better then they did the firſt day of their preferment to that place: ſo that it ſhould ſeeme that hauing obtained the liuing which they ſought for, they haue little or no care at all either of their owne credit, or wel diſcharging of that duty whereby they haue their maintenance. But to returne to our Motets, if you compoſe in this kind, you muſt cauſe your harmonie to carrie a maieſty, taking diſcords and bindings ſo often as you can: but let it be in long notes, for the nature of it wil not beare ſhort notes and quicke motions, which denote a kind of wantonneſſe.

This muſick (a lamentable caſe) being the chiefeſt both for art and virilitie, is notwithſtanding little eſteemed, and in ſmall requeſt with the greateſt number of thoſe who moſt highly ſeeme to fauor art, which is the cauſe that the compoſers of muſick, who otherwiſe would follow the depth of their ſkill, in this kinde, are compelled for lacke of *Mecænates* to put on another humor, and follow that kind whereunto they haue neither been brought vp, nor yet (except ſo much as they can learne by ſeeing other mens works in an vnknown tongue) doe perfectly vnderſtand the nature of it: ſuch be the new fangled

opinions

opinions of our countrymen, who will highly eſteem whatſoeuer commeth from beyond the ſeas, and ſpecially from *Italy*, be it neuer ſo ſimple, contemning that which is done at home though it be neuer ſo excellent. Nor yet is that fault of eſteeming ſo highly the light muſicke particular to vs in England, but general through the world: which is the cauſe that the muſicians in all countreyes and chiefely in *Italy*, haue imployed moſt of their ſtudies in it: whereupon a learned man of our time writing vpon *Cicero* his dreame of *Scipio* ſaith, that the muſicians of this age, inſteed of drawing the minds of men to the conſideration of heauen and heauenly things, doe by the contrarie ſet wide open the gates of hell, cauſing ſuch as delight in the exerciſe of their art to tumble headlong into perdition.

This much for Motets, vnder which I comprehend all graue and ſober muſicke. The light muſicke hath beene of late more deepely diued into, ſo that there is no vanitie which in it hath not been followed to the ful: but the beſt kind of it is termed *Madrigal*, a word for the etymologie of which I can giue no reaſon: yet vſe ſheweth that it is a kind of muſicke made vpon ſongs and ſonnets, ſuch as *Petrarcha* and manie Poets of our time haue excelled in. This kind of muſick were not ſo much diſallowable, if the Poets who compoſe the ditties would abſtaine from ſome obſcenities, which all honeſt eares abhor, and ſometimes from blaſphemies to ſuch as this, *ch'altro di te iddio non voglio* which no man (at leaſt who hath any hope of ſaluation) can ſing without trembling. As for the muſick it is next vnto the Motet, the moſt artificial, and to men of vnderſtanding moſt delightfull. If therefore you will compoſe in this kind, you muſt poſſeſs yourſelf with an amorous humor (for in no compoſition ſhal you proue admirable except you put on, and poſſeſſe your ſelf wholly with that vein wherein you compoſe) ſo that you muſt in your muſick be wauering like the wind, ſomtime wanton, ſomtime drooping, ſomtime graue and ſtadie, otherwhile effeminat, you may maintaine points and reuert them, vſe triplaes and ſhew the verie vttermoſt of your varietie, and the more varietie you ſhew the better ſhall you pleaſe. In this kind our age excelleth, ſo that if you would imitate any, I would appoint you theſe for guides: *Alfonſo Ferraboſco* for deep ſkil, *Luca Marenzo* for good ayre and fine inuention, *Horatto Vecchi*, *Stephano Venturi*, *Ruggiero Giouanelli*, and *Iohn Croce*, with diuers others who are verie good, but not ſo generally good as theſe. The ſecond degree of grauity in this light muſicke is giuen to Canzonets, that is little ſhorte ſongs (wherin little art can be ſhewed being made in ſtrains, the beginning of which is in ſome point lightly touched, and euery ſtrain repeated except the middle) which is in compoſition of the muſick a counterfeit of the *Madrigal*. Of the nature of theſe are the *Neapolitans* or *Canzone a la Napolitana*, different from them in nothing ſauing in name: ſo that whoſoeuer knoweth the nature of the one muſt needs know the other alſo; and if you thinke them worthie of your paines to compoſe them, you haue a pattern of them in *Luco Marenzo* and *Iohn Feretti*, who as it ſhould ſeem hath imploied moſt of all his ſtudy that way. The laſt degree of grauity (if they haue any at all) is giuen to the *villanelle* or country ſongs which are made only for the ditties ſake: for, ſo they be aptly ſet to expreſſe the nature of the ditty, the compoſer (though he were neuer ſo excellent) will not ſtick to take many perfect cords of one kind together, for in this kind they think

Light muſick.

A Madrigal.

Canzonets.

Neapolitan.

Villanelle.

it no fault (as being a kind of keeping *decorum)* to make a clowniſh muſick to a clowniſh matter: and though many times the ditty be fine enough, yet becauſe it carrieth that name *Villanella* they take thoſe diſallowances, as being good enough for plow and cart. There is alſo another kind more light then this, which they tearm *Ballete* or daunces; and are ſongs, which being ſung to a dittie may likewiſe be danced: theſe and all other kinds of light muſick ſauing the *Madrigal* are by a general name called aires. There be alſo another kind of *Ballets*, commonly called *fa las:* the firſt ſet of that kind which I haue ſeen was made by *Gaſtaldi:* if others haue labored in the ſame field, I know not: but a ſlight kind of muſick it is, and as I take it deuiſed to be danced to voices.

Ballette.

Vinate.

The ſlighteſt kind of muſick (if they deſerue the name of muſick) are the *vinate* or drinking ſonges: for as I ſaid before, there is no kind of vanitie whereunto they haue not applied ſome muſick or other, as they haue framed this to be ſung in their drinking: but that vice being ſo rare among the Italians and Spaniards, I rather think that muſick to haue bin deuiſed by or for the Germains (who in ſwarmes do flock to the Vniuerſity of Italy) rather then for the Italians themſelues. There is likewiſe a kind of ſongs (which I had almoſt forgotten) called *Iuſtinianas*, and are all written in the *Bergamaſca* language: a wanton and rude kinde of muſicke it is, and like enough to carrie the name of ſome notable Curtiſan of the Citie of *Bergama*, for no man will deny that *Iuſtiniana* is the name of a woman. There be alſo manie other kinds of ſongs which the Italians make; as *Paſtorellas* and *Paſſameſos* with a dittie and ſuch like, which it would be both tedious and ſuperfluous to dilate vnto you in words, therfore I wil leaue to ſpeak any more of them and begin to declare vnto you thoſe kinds which they make without ditties. The moſt principall and chiefeſt kind of muſicke which is made without a dittie is the fantaſie, that is, when a muſician taketh a point at his pleaſure, and wreſteth and turneth it as he liſt, making either much or little of it according as ſhal ſeem beſt in his own conceit. In this may more art be ſhewn then in any other muſicke, becauſe the compoſer is tied to nothing but that he may adde, diminiſh, and alter at his pleaſure. And this kind will bear any allowances whatſoeuer tolerable in other muſick, except changing the ayre and leauing the key, which in fantaſie may neuer be ſuffered. Other things you may vſe at your pleaſure, as bindings with diſcordes, quick motions, ſlow motions, proportions, and what you liſt. Likewiſe, this kind of muſicke is with them who practiſe inſtruments of parts in greateſt vſe: but for voices it is but ſildom vſed.

Iuſtinianes.

Paſtorelle paſſameſos with ditties, Fantaſies.

The next in grauitie and goodnes vnto this is called a pauan, a kind of ſtaide muſick, ordained for graue dauncing, and moſt commonly made of three ſtraines, whereof euerie ſtrain is plaid or ſung twice: a ſtraine they make to contain 8. 12. or 16 ſemibriefs as they liſt, yet fewer then eight I haue not ſeene in any pauan. In this you may not ſo much inſiſt in following the point as in a fantaſie: but it ſhal be enough to touch it once and ſo away to ſome cloſe. Alſo in this you muſt caſt your muſicke by foure: ſo that if you keepe that rule it is no matter how manie foures you put in your ſtraine: for it wil fall out wel enough in the end; the art of dancing being come to that perfection that euerie reaſonable dancer wil make meaſure of no meaſure, ſo that it is no great matter of what number you make your ſtraine.

Pauans.

After euery pauan we vſually ſet a galliard (that is, a kind of

Galliards.

of muſick made out of the other) cauſing it to go by a meaſure, which the learned cal *trochaicam rationem*, conſiſting of a long and ſhort ſtroke ſucceſſiuely: for as the foot *trochæus* conſiſteth of one ſyllable of two times, and another of one time, ſo is the firſt of theſe two ſtrokes double to the latter; the firſt being in time of a ſemibriefe, and the latter of a minime. This is a lighter and more ſtirring kind of dauncing then the pauan conſiſting of the ſame number of ſtraines: and looke how many foures of ſemibriefs you put in the ſtrain of your pauan, ſo many times ſixe minims muſt you put in the ſtrain of your galliard. The Italians make their galliards (which they tearm *ſalta relly)* plain, and frame ditties to them, which in their *maſcaradoes* they ſing and dance, and manie times without any inſtruments at all, but inſtead of inſtruments they haue Curtiſans diſguiſed in mens apparell, who ſing and daunce to their own ſonges. The *Alman* is a more heauie daunce then this (fitlie repreſenting the nature of the people, whoſe name it carrieth) ſo that no extraordinarie motions are vſed in dauncing of it. It is made of ſtrains, ſomtimes two, ſomtimes three, and euerie ſtrain is made by foure: but you muſt mark that the foure of the pauan meaſure is in *dupla* proportion to the foure of the *Alman* meaſure; ſo that as the vſuall Pauane containeth in a ſtrain the time of ſixteene ſemibriefs, ſo the vſual *Alman* containeth the time of eight, and moſt commonly in ſhort notes. Like vnto this is the French *branſle* (which they cal *branſle ſimple)* which goeth ſomwhat rounder in time then this: otherwiſe the meaſure is al one. The *branſle de poiƈtou* or *branſle double* is more quick in time, (as being in a rounde *Tripla)* but the ſtrain is longer, containing moſt vſually twelue whole ſtrokes. Like unto this (but more light) be the *voltes* and *courantes*, which being both of a meaſure, are notwithſtanding danced after ſundrie faſhions; the *volte* riſing and leaping, the *courant* trauiſing and running, in which meaſure alſo our countrey dance is made, though it be danced after another forme then any of the former. All theſe be made in ſtraines, either two or three as ſhal ſeem beſt to the maker: but the *courant* hath twice ſo much in a ſtrain, as the Engliſh country dance. There be alſo many other kindes of dances (as *Hornepypes*, *Iygges* and infinite more) which I cannot nominate vnto you: but knowing theſe, the reſt can not but be vnderſtood, as being one with ſome of theſe which I haue already told you. And as there be diuers kinds of muſick, ſo will ſome mens humors be more inclined to one kind then to another. As ſome will be good deſcanters, and excel in deſcant, and yet will be but bad compoſers; others will be good compoſers and but bad deſcanters extempore vpon a plaine ſong: ſome will excell in compoſition of Motets, and being ſet or inioyned to make a *Madrigal* will be verie far from the nature of it, likewiſe ſome will be ſo poſſeſſed with the *Madrigal* humor, as no man may be compared with them in that kind, and yet being inioyned to compoſe a Motet or ſome ſad and heauie muſick, will be far from the excellencie which they had in their own veine. Laſtly, ſome will be ſo excellent in points of voluntarie vpon an inſtrument, as one would think it vnpoſſible for him not to be a good compoſer; and yet being inioyned to make a ſong, will do it ſo ſimplie as one would thinke a ſcholler of one yeares practiſe might eaſily compoſe a better. And I dare boldly affirme, that looke which is hee who thinketh himſelfe the beſt deſcanter of all his neighbors, inioyne

Almanes.

Branſles.

Voltes and *Courantes.*

Countrey dances.

Diuers men diuerſly affected to diuers kindes of muſicke.

ioyne him to make but a Scottiſh Iygge, he will groſſely erre in the true nature and qualitie of it.

The concluſion of the dialogue.

Thus haue you briefely thoſe precepts which I thinke neceſſary and ſufficient for you, whereby to vnderſtand the compoſition of 3. 4. 5. or more parts, wherof I might haue ſpoken much more: but to haue done it without being tedious vnto you, that is, to me a great doubt, ſeeing there is no precept nor rule omitted, which may be any way profitable vnto you in the practiſe. Seeing therefore you lacke nothing of perfect muſicians, but only vſe to make you prompt and quicke in your compoſitions, and that practiſe muſt only bee done in time, as well by your ſelues as with me, and ſeeing night is alreadie begun, I thinke it beſt to returne, you to your lodgings, and I to my booke.

Pol. Tomorrow we muſt be buſied making prouiſion for our iourney to the Vniuerſity, ſo that we cannot poſſibly ſee you againe before our departure: therefore we muſt at this time both take our leaue of you, and intreat you that at euerie conuenient occaſion and your leaſure you will let vs heare from you.

Ma. I hope before ſuch time as you haue ſufficiently ruminated and digeſted thoſe precepts which I haue giuen you, that you ſhall heare from me in a new kind of matter.

Phi. I will not onely looke for that, but alſo pray you that wee may haue ſome ſonges which may ſerue both to direct vs in our compoſitions, and by ſinging them recreate vs after our more ſerious ſtudies.

Ma. As I neuer denied my ſchollers any reaſonable requeſt, ſo will I ſatisfie this of yours: therefore take theſe ſcrolles, wherein there be ſome graue, and ſome light, ſome of more parts, and ſome of fewer, and according as you ſhall haue occaſion vſe them.

Phi. I thanke you for them, and neuer did miſerable vſurer more carefully keep his coine (which is his onlie hope and felicitie) then I ſhall theſe.

Pol. If it were poſſible to do any thing which might countervaile that which you haue done for vs, we would ſhew you the like fauour in doing as much for you: but ſince that is vnpoſſible, we can no otherwiſe requite your curteſie then by thankful mindes, and duetifull reuerence: which (as all ſchollers do owe unto their maiſters) you ſhall haue of vs in ſuch ample manner, as when we begin to be undutifull, we wiſh that the world may know that we ceaſe to be honeſt.

Ma. Farewel, and the Lord of Lords direct you in all wiſdom and learning, that when hereafter you ſhall be admitted to the handling of the weightie affaires of the common wealth, you may diſcreetly and worthily diſcharge the offices whereunto you ſhall be called.

Pol. The ſame Lord preſerue and direct you in all your actions, and keepe perfect your health, which I feare is alreadie declining.

PER-

PERORATIO.

THUS haſt thou (gentle Reader) my book after that ſimple ſort, as I thought moſt conuenient for the learner, in which if they diſlike the words (as bare of eloquence and lacking fine phraſes to allure the minde of the Reader) let them conſider that *ornari res ipſa negat*, *contenta doceri*, that the matter it ſelf denieth to be ſet out with flouriſh, but is contented to be deliuered after a plaine and common maner, and that my intent in this book hath been to teach muſick, not eloquence; alſo that the ſcholler wil enter in the reading of it for the matter, not for the words. Moreouer, there is no man of diſcretion but wil think him fooliſh who in the precepts of an art wil look for filed ſpeech, rhetoricall ſentences; that being of all matters which a man can intreat of, the moſt humble and with moſt ſimplicitie and ſinceritie to be handled, and to decke a lowly matter with lofty and ſwelling ſpeech, will bee to put ſimplicitie in plumes of feathers and a Carter in cloth of golde. But if any man of ſkill (for by ſuch I loue to be cenſured, contemning the iniuries of the ignorant, and making as little account of them as the moone doth of the barking of a dog) ſhall thinke me either defectuous or faulty in the neceſſarie precepts, let him boldly ſet downe in print ſuch things as I haue either left out or falſely ſet downe: which if it be done without railing or biting words againſt me, I will not only take for no diſgrace, but by the contrarie eſteeme of it as of a great good turne; as one as willing to learne that which I know not, as to inſtruct others of that which I know: for I am not of their mind who enuie the glorie of other men, but by the contrarie giue them free courſe to run in the ſame field of praiſe which I haue done, not ſcorning to be taught, or make my profit of their works, ſo it be without their præiudice, thinking it praiſe enough for me, that I haue bin the firſt who in our tongue haue put the practiſe of muſick in this forme; and that I may ſay with Horace, *Libera per vacuum poſui veſtigia princeps*, that I haue broken the Ice for others. And if any man ſhall cauill at my vſing of the authorities of other men, and thinke thereby to diſcredit the booke, I am ſo far from thinking that any diſparagement to me, that I rather thinke it a greater credit. For if in diuinitie, law, and other ſciences it be not only tolerable but commendable to cite the authorities of doctors for confirmation of their opinions, why ſhould it not be likewiſe lawfull for me to doe that in mine Arte which they commonlie vſe in theirs, and confirme my opinion by the authorities of thoſe who haue beene no leſſe famous in muſicke then either *Paulus*, *Vlpianus*, *Bartolus* or *Baldus*, (who haue made ſo manie aſſes ride on foote clothes) haue beene in law. As for the examples, they be all mine owne: but ſuch of them as be in controuerted matters, though I was counſailed to take them of others, yet to auoid the wrangling of the enuious I made them my ſelfe, confirmed by the authorities of the beſt authors extant. And whereas ſome may obiect that in the firſt part there is nothing which hath not alreadie beene handled by ſome others, if they would indifferently iudge they might anſwere themſelues with this ſaying of the comicall Poet, *nihil dictum, quod non dictum prius*: and in this matter though I had made it but a bare tranſlation;

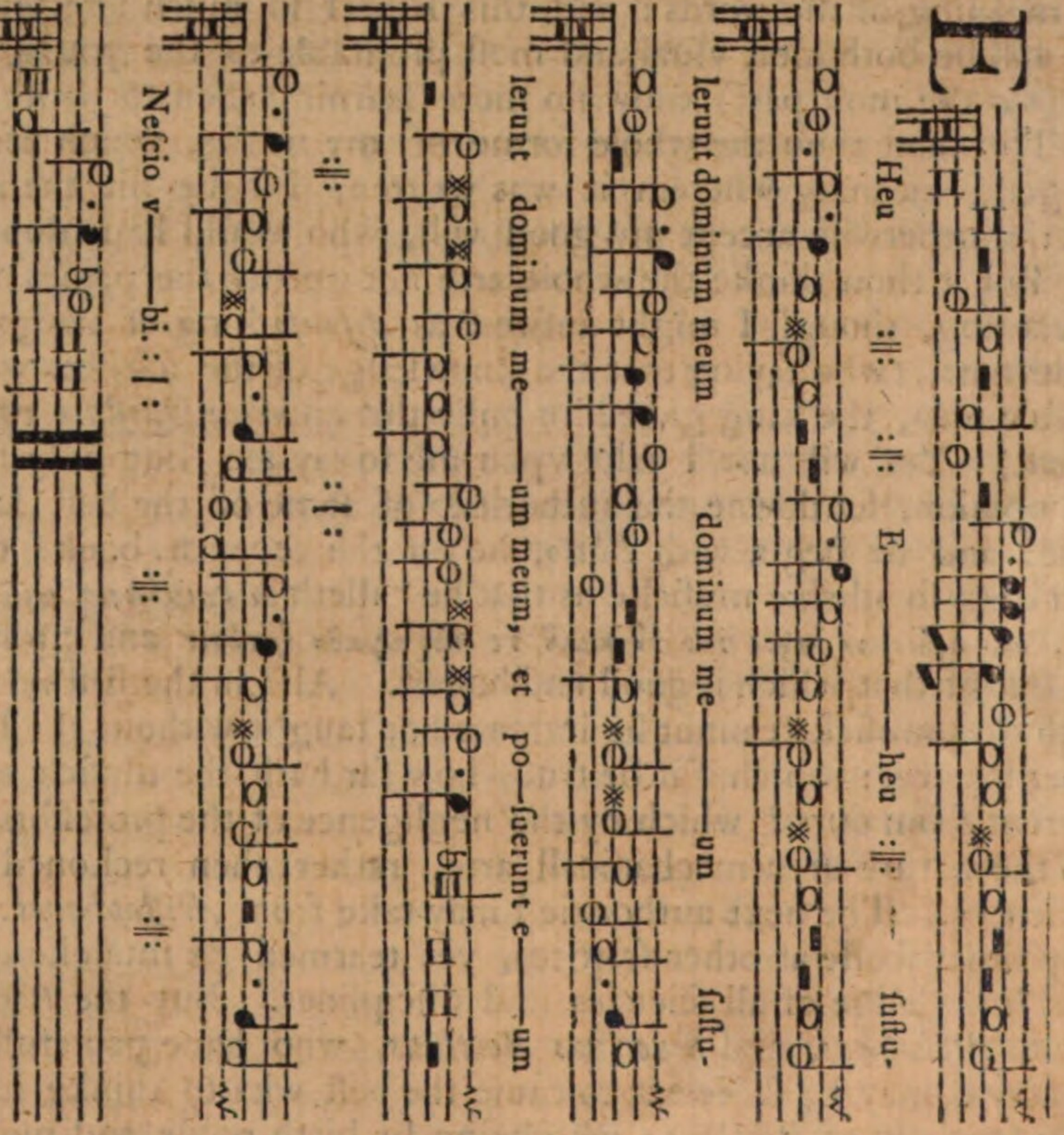
yet could I not haue been iuſtly blamed, ſeeing I haue ſet downe ſuch matters as haue beene hetherto vnknowne to many, who otherwiſe are reaſonable good muſicians: but ſuch as know leaſt will be readieſt to condemne. And though the firſt part of the book bee of that nature that it could not haue been ſet down but with that which others haue done before, yet ſhall you not finde in any one book all thoſe things which there be handled: but I haue had ſuch an eſpecial care in collecting them, that the moſt common things, which euerie where are to be had be but ſlenderly touched. Other things which are as neceſſarie and not ſo common are more largely handled, and all ſo plainly and after ſo familiar a ſort deliuered, as none (how ignorant ſoeuer) can iuſtly complaine of obſcuritie. But ſome haue beene ſo fooliſh as to ſay that I haue employed much trauell in vain in ſeeking out the depth of thoſe moodes and other things which I haue explained, and haue not ſtucke to ſay that they be in no vſe, and that I can write no more then they know alreadie. Surely what they know alreadie I know not: but if they account the moodes, ligatures, dots of diuiſion and alteration, augmentation, diminution and proportions, thinges of no vſe, they may as well account the whole arte of muſick of no vſe, ſeeing that in the knowledge of them conſiſteth the whole or greateſt part of the knowledge of wrote ſong. And although it be true that the proportions haue not ſuch vſe in muſicke in that forme as they bee now vſed, but that the practice may be perfect without them, yet ſeeing they haue beene in common vſe with the muſicians of former time, it is neceſſarie for vs to know them, if we meane to make any profit of their works. But thoſe men who think they know enough alreadie, when (God knoweth) they can ſcarce ſing their part with the wordes, bee like vnto thoſe who hauing once ſuperficially read the Tenors of *Littleton* or *Iuſtinians inſtitutes*, thinke that they haue perfectly learned the whole law; and then being inioyned to diſcuſſe a caſe, do at length perceiue their owne ignorance, and beare the ſhame of their falſely conceiued opinions. But to ſuch kinde of men do I not write: for as a man hauing brought a horſe to the water cannot compell him to drink except he liſt, ſo may I write a booke to ſuch a man but cannot compell him to reade it: But this difference is betwixt the horſe and the man, that the horſe though hee drinke not will notwithſtanding returne quietly with his keeper to the ſtable, and not kicke at him for bringing him foorth: our man by the contrarie will not onely not reade that which might inſtruct him, but alſo will backebite and maligne him, who hath for his and other mens benefit vndertaken great labor and endured much paine, more then for any priuat gain or commoditie in particular redounding to himſelf. And though in the firſt part I haue boldlie taken that which in particular I cannot challenge to bee mine owne, yet in the ſecond part I haue abſtained from it as much as is poſſible: for except the cords of deſcant, and that common rule of prohibited conſequence of perfect cordes, there is nothing in it which I haue ſeene ſet downe in writing by others. And if in the Canons I ſhall ſeeme to haue too much affected breuity, you muſt know that I haue purpoſely left that part but ſlenderly handled, both becauſe the ſcholler may by his own ſtudie become an accompliſhed muſician, hauing perfectly practiſed thoſe fewe rules which be there ſet downe, as alſo becauſe I do ſhortly looke for the publication in print, of thoſe neuer enough prayſed trauailes of Maſter Waterhouſe

terhouſe, whoſe flowing and moſt ſweet ſprings in that kind may be ſufficient to quench the thirſt of the moſt inſatiate ſcholler whatſoeuer. But if mine opinion may be in any eſtimation with him, I would counſaile him that when he doth publiſh his labours, he would ſet by euerie ſeuerall way ſome words whereby the learned may perceiue it to be a Canon, and how one of the parts is brought out of another (for many of them which I haue ſeene be ſo intricate as being wrote in ſeuerall bookes one ſhall hardly perceiue it to be any Canon at all): ſo ſhall he by his labours both moſt benefit his countrey in ſhewing the inuention of ſuch varietie, and reape moſt commendations to himſelfe in that hee hath beene the firſt who hath inuented it. And as for the laſt part of the booke, there is nothing in it which is not mine owne: and in that place I haue vſed ſo great facilitie, as none (how ſimple ſoeuer) but may at the firſt reading conceaue the true meaning of the words: and this haue I ſo much affected, beeauſe that part will be both moſt vſual and moſt profitable to the young practicioners, who (for the moſt part) know no more learning then to write their owne names. Thus haſt thou the whole forme of my booke, which if thou accept in that good meaning wherein it was written, I haue hit the marke which I ſhot at: if otherwiſe accept my good will, who would haue done better if I could. But if thou thinke the whole arte not worthy the paines of any good witte or learning, though I might anſwere as *Alfonſo* king of *Aragon* did to one of his courtiers, (who ſaying that the knowledge of the ſciences was not requiſite in a noble man, the king gaue him onlie this anſwere *Queſta e voce dun bue non dun huomo.*) Yet wil not I take vpon me to ſay ſo; but only for remouing of that opinion, ſet downe the authorities of ſome of the beſt learned of auncient time: and to begin with *Plato*, he in the ſeuenth booke of his common wealth doth ſo admire muſicke as that he calleth it δαιμόνιον πρᾶγμα a heauenly thing, καὶ κρήσιμον πρὸς τὴν τῦ καλῦ τε καὶ ἀγαθῦ ζητήσιν and profitable for the ſeeking out of that which is good and honeſt. Alſo in the firſt booke of his lawes he ſaith that muſicke cannot be intreated or taught without the knowledge of all other ſciences: which if it be true; how far hath the muſick of that time beene different from ours? which by the negligence of the profeſſors is almoſt fallen into the nature of a mechanicall arte, rather then reckoned in amongſt other ſciences. The next authoritie I may take from *Ariſtophanes:* who though he many times ſcoffe at other ſciences, yet tearmed he muſicke ἐγκυκλοπαίδειαν a perfect knowledge of all ſciences and diſciplines. But the Authorities of *Ariſtoxenus*, *Ptolomæus*, and *Seuerinus Boethius*, who haue painefully deliuered the arte to vs, may be ſufficient to cauſe the beſt wits to thinke it worthie their trauel, ſpecially of *Boethius:* who being by birth noble and moſt excellent well verſed in Diuinitie, Philoſophy, Law, Mathematicks, Poetry, and matters of eſtate, did notwithſtanding write more of muſicke then of all the other mathematical ſciences: ſo that it may be iuſtly ſaid, that if it had not been for him the knowledge of muſick had not yet come into our Weſterne part of the world; the Greek tongue lying as it were dead vnder the *barbariſme* of the *Gothes* and *Hunnes*, and muſicke buried in the bowels of the Greeke workes of *Ptolemeus* and *Ariſtoxenus*: the one of which as yet hath neuer come to light, but lies in written copies in ſome Bibliothekes of Italy, the other hath been ſet out in print, but the copies are euerie where ſo ſcarce and hard to come by,

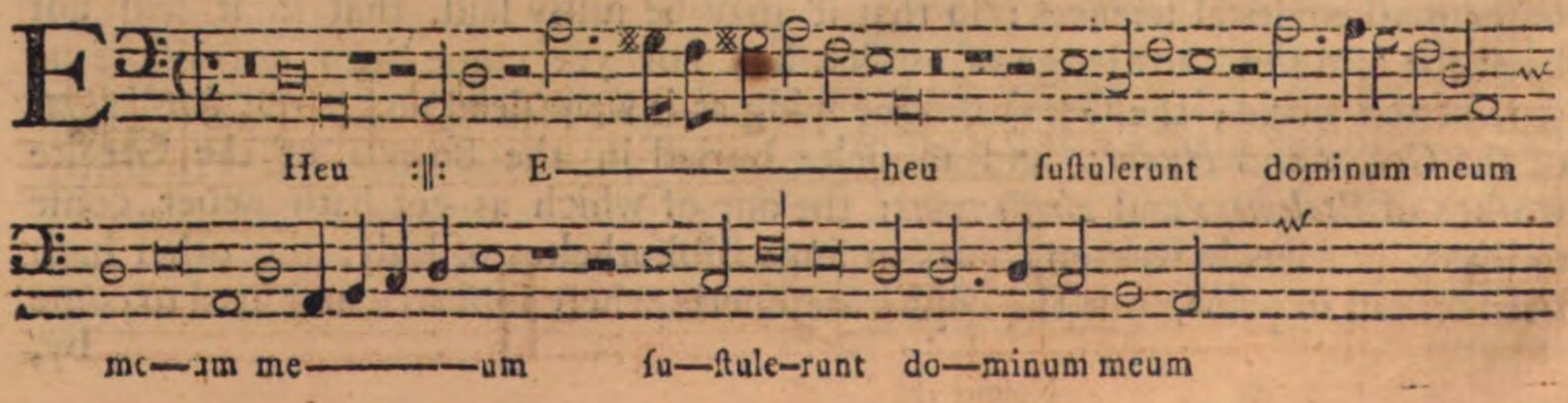
by, that many doubt if hee haue been ſet out or no. And theſe few authorities will ſerue to diſſwade the diſcreet from the afore named opinion, (becauſe few diſcreet men will hold it) as for others many will be ſo ſelfe willed in their opinions, that though a man ſhall bring all the arguments and authorities in the world againſt it, yet ſhould he not perſwade them to leaue it. But if any man ſhall thinke me prolix and tedious in this place, I muſt for that point craue pardon, and will here make an end, wiſhing vnto all men that diſcretion as to meaſure ſo to other men as they would be meaſured themſelues.

F I N I S.

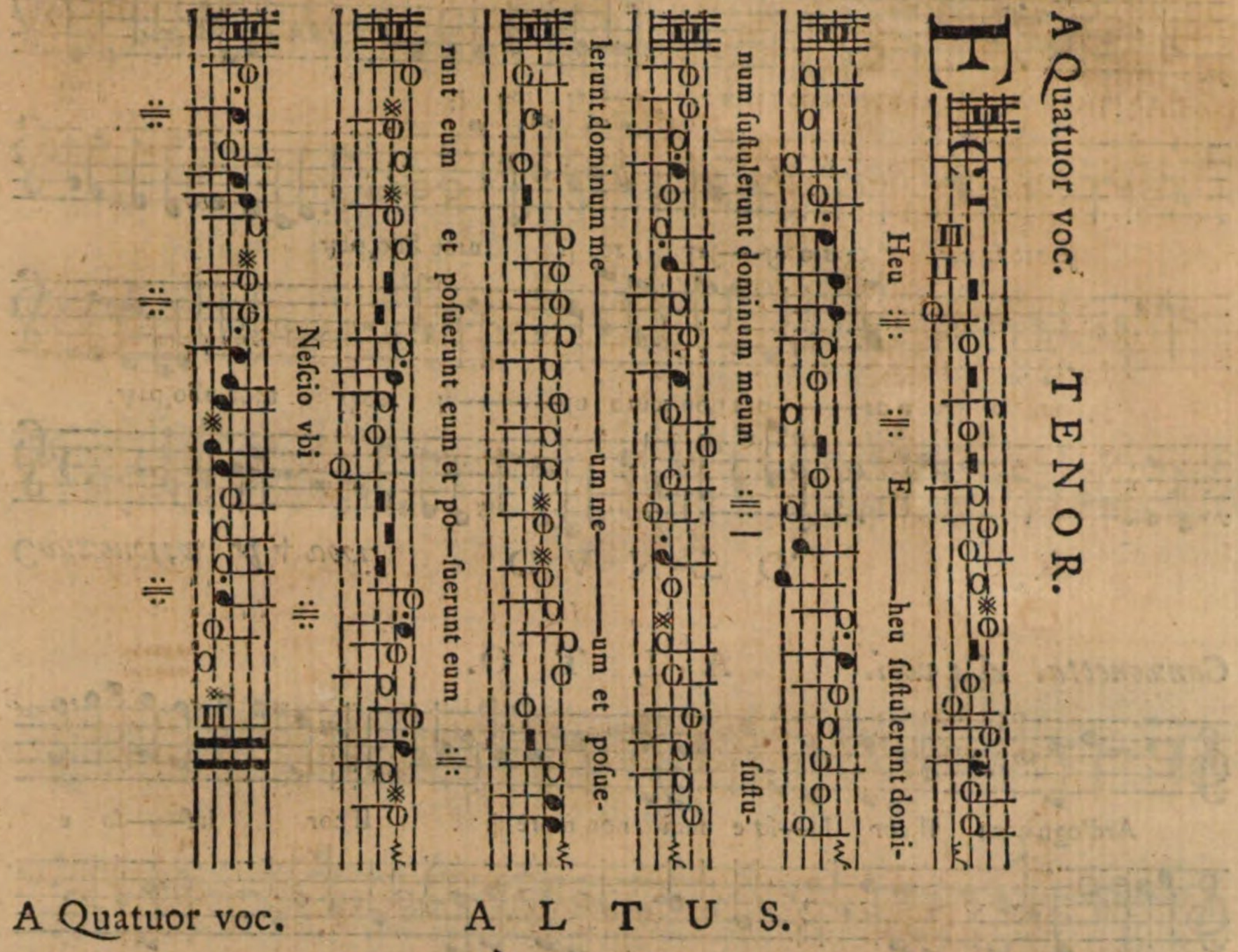
Quatuor voc. C A N T U S.



Quatuor voc. B A S I S.

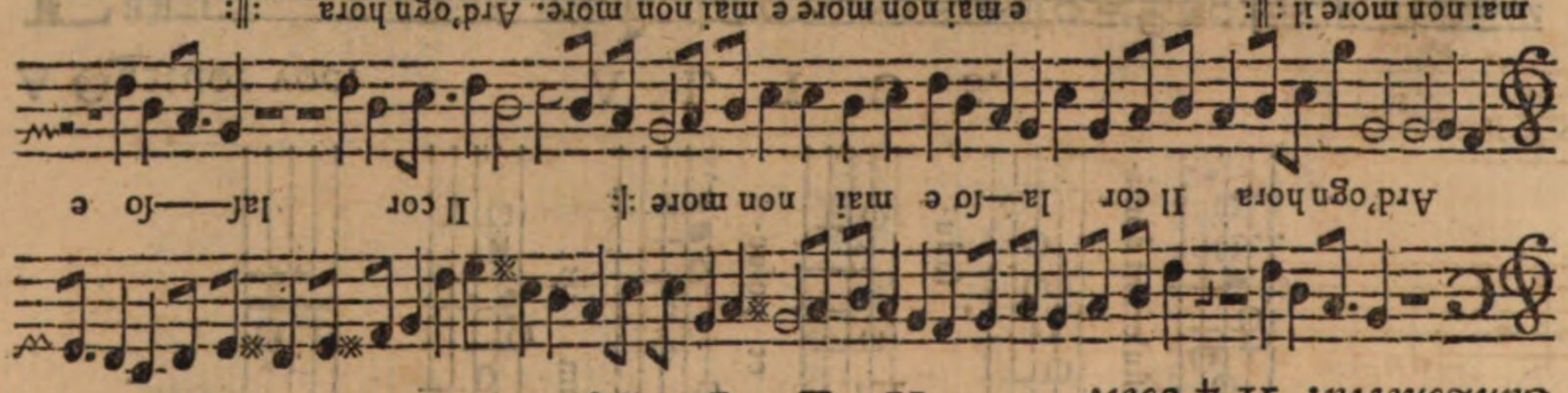


A Quatuor voc. TENOR.



A Quatuor voc. ALTUS.

Canzonetta. A 4 voci. A L T O.



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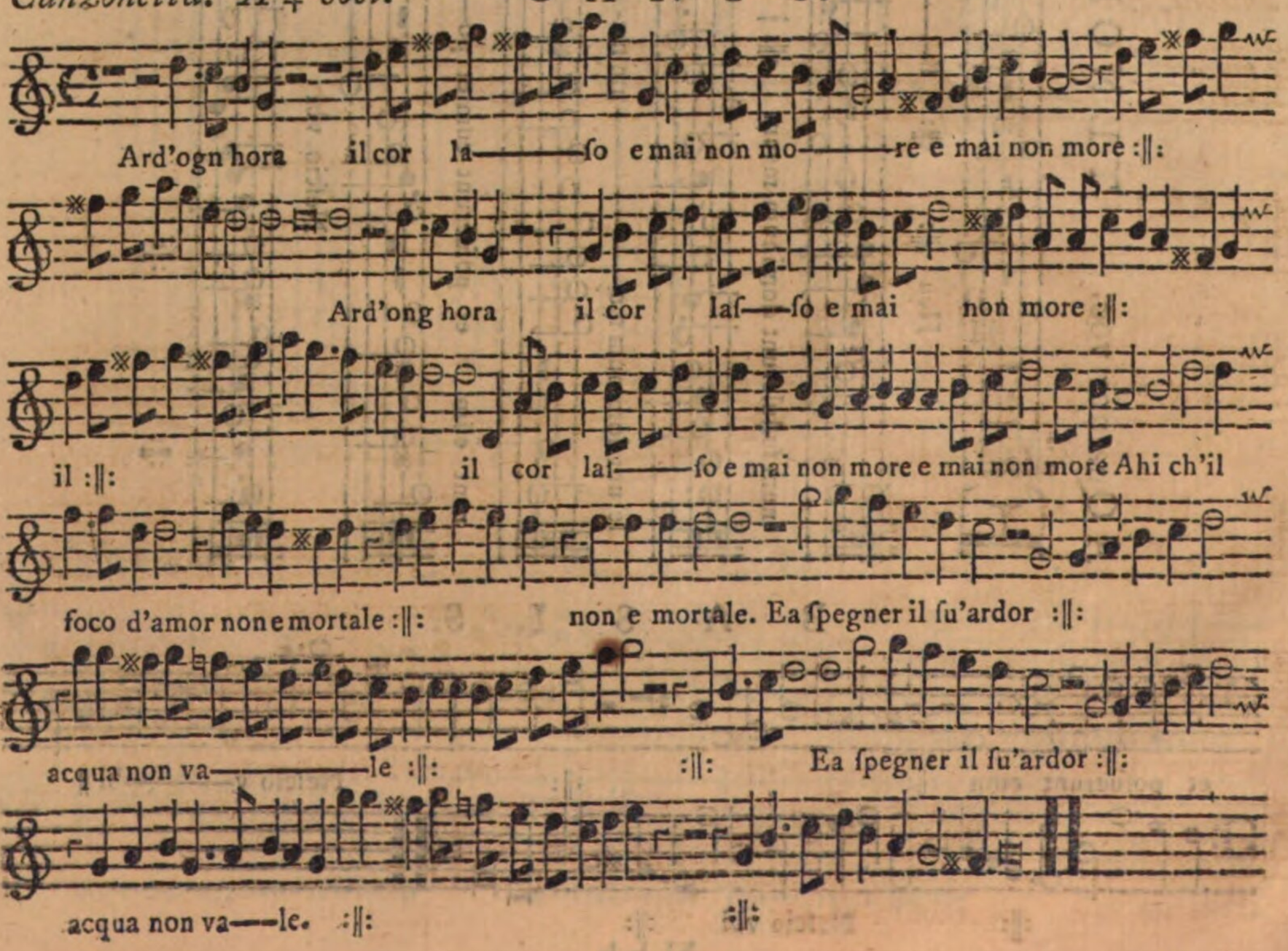

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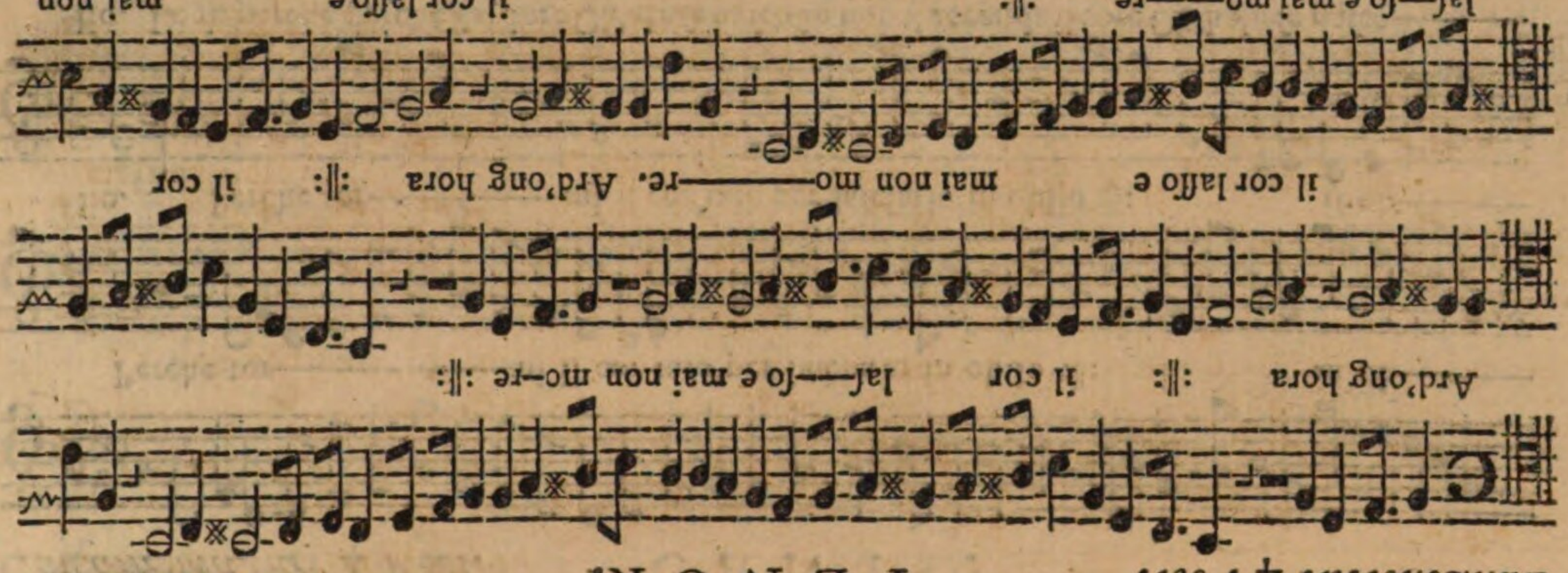

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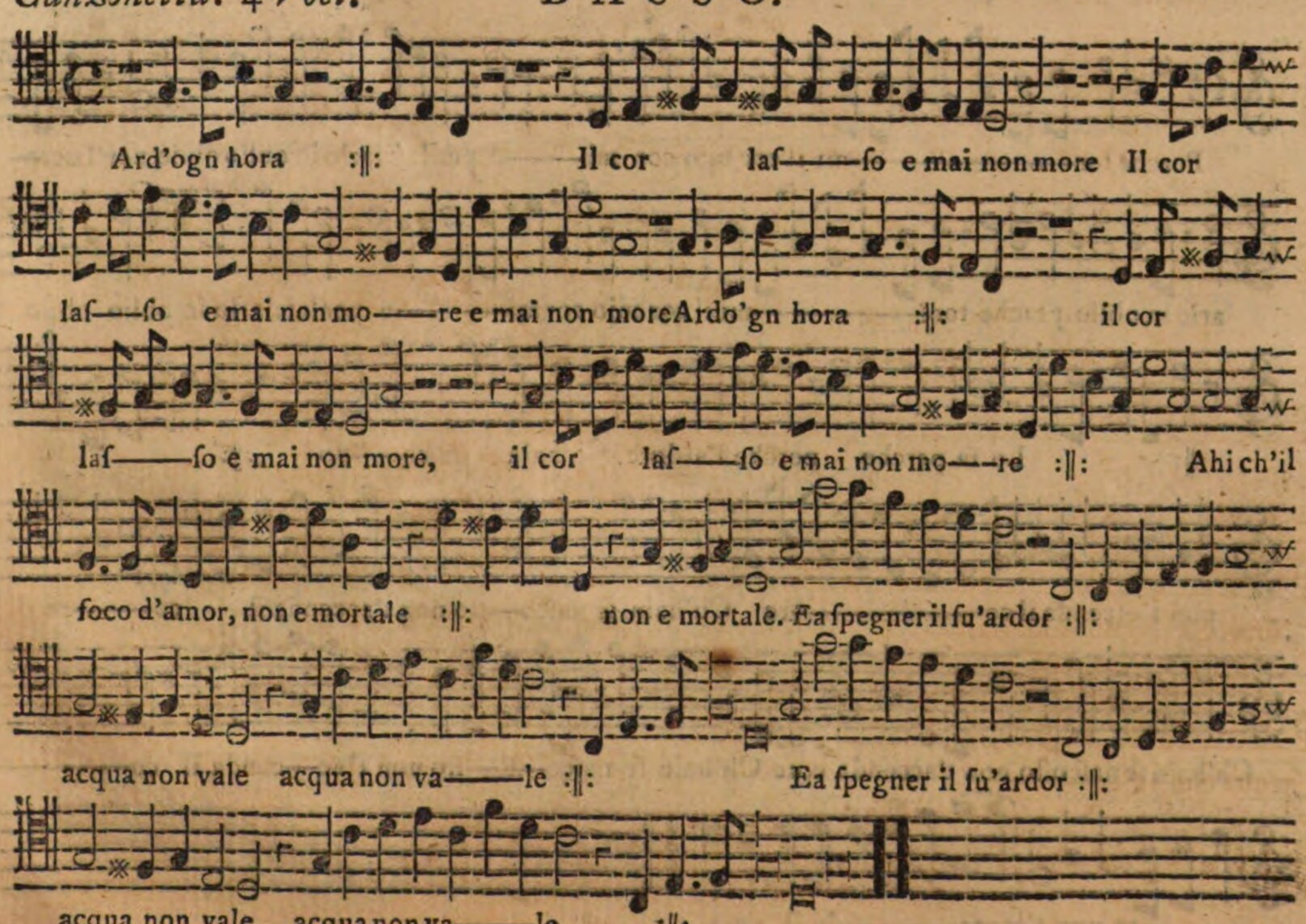
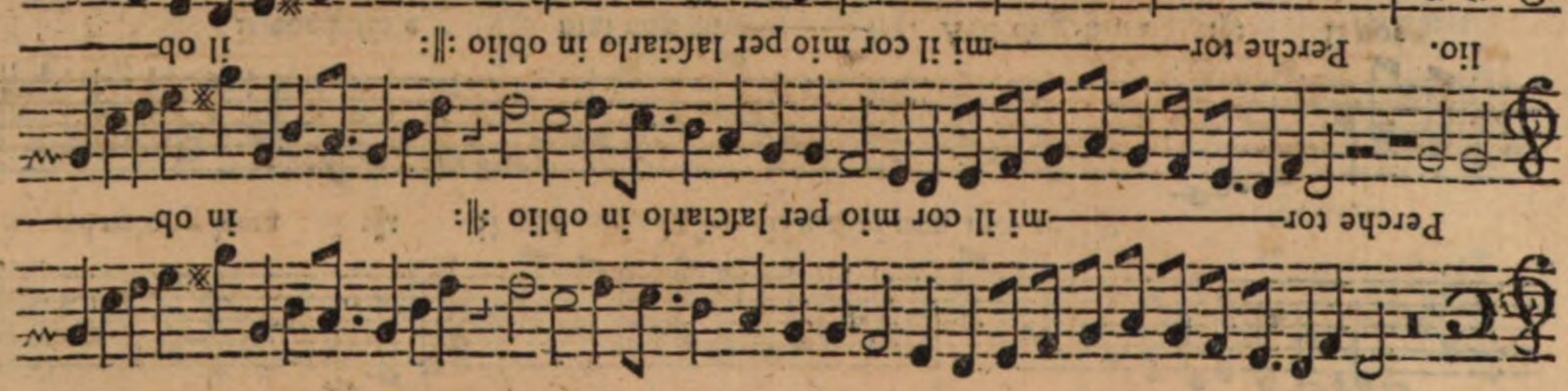
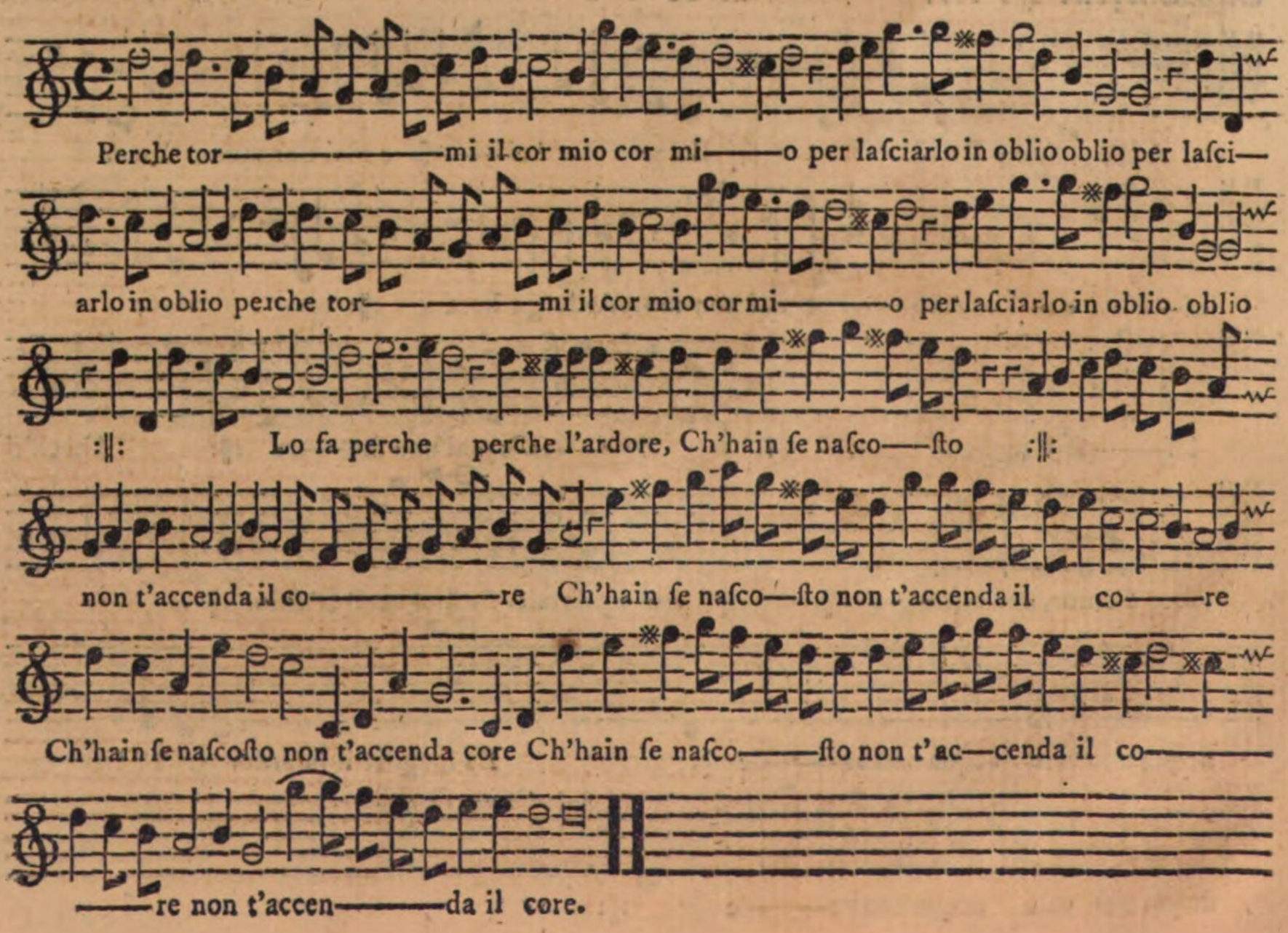


Canzonetta. A 4 Voci. CANTO.

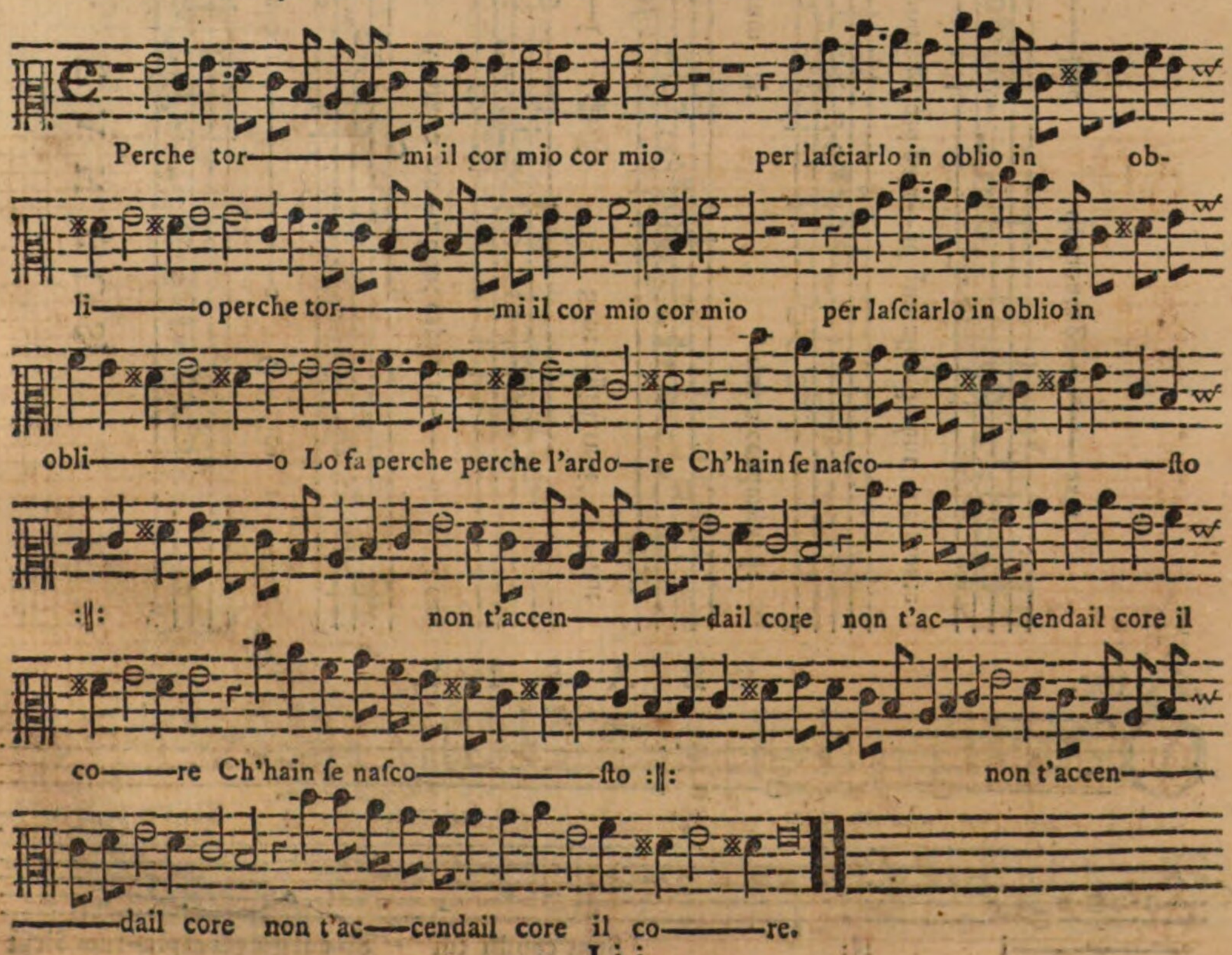


Canzonetta. A 4 Voci. ALTO.



Canzonetta. A 4 Voci. BASSO.

Canzonetta. A 4 Voci. TENOR.



A 5 voc. **BASIS.**

O Amica mea :‖: O amica me——a Sunt capilli tu——

Amica mea :‖: O amica me——a Sunt capilli tu——

Sunt capilli tui Si-cut greges capra-rum Sicut

A 5 Voc. **CANTUS.**

O Amica me——a O amica me——a :‖: O amica me——a Sunt ca-

Amica me——a O amica me——a :‖: O amica me——a Sunt capilli tu——i

:‖: O amica me——a Sunt capilli tu——i Sicut

pilli tu——i :‖: Sunt capilli tu-i

greges capra—rum :‖: quæ aſcenderunt de monte

de monte galaad gala—ad quæ aſcenderunt de monte

galaad ga——laad de monte ga——laad.

A 5 voc. **TENOR.**

O Amica me——a O amica me——a :‖: O a——

mica mea me—a. Sunt capilli tu——i tu—i tu——i Sunt capilli tui Sunt capilli tui

tu—i Sicut greges caprarum Sicut greges capra—rum quæ aſcenderunt de monte

galaad de monte galaad :‖: quæ aſcenderunt de monte galaad

:‖: galaad de monte galaad.

A 5 Voc. ALTUS.

O ♭ amica me—a :‖: O amica me—a

A—mica me—a :‖: O amica me—a

O ami—ca mea Sunt capilli tu—i tu—i Sunt capilli tu—i :‖:

Sunt capilli tui tu—i Sunt capilli tu—i tu—i Sicut

greges caprarum quæ aſcenderunt :‖: de monte de monte galaad galaad :‖:

:‖: de monte galaad :‖: :‖: de monte galaad :‖:

A 5 voc. QUINTUS.

O amica me—a :‖:

a :‖: me—a Sunt capilli tui tu—i :‖: Sunt capil—li tu—i me—

Sicut greges capra—rum :‖: quæ aſcen-

derunt de monte galaad ga—laad quæ aſcenderunt :‖:

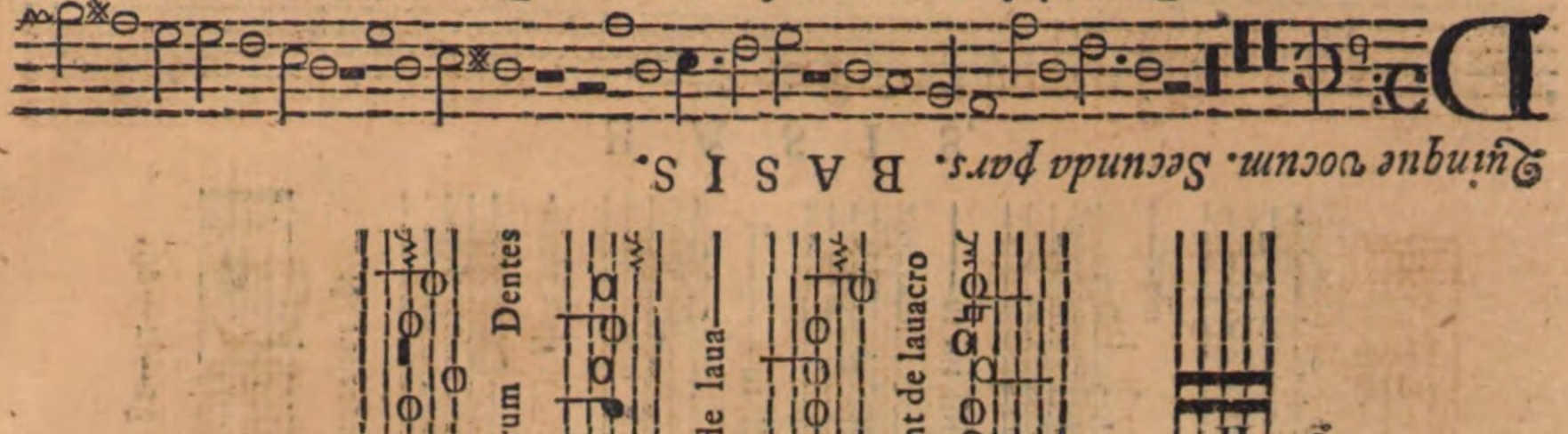
de monte ga—la—ad.

BASIS.

greges capra——rum quæ aſcenderunt de monte galaad. :‖: quæ aſcenderunt

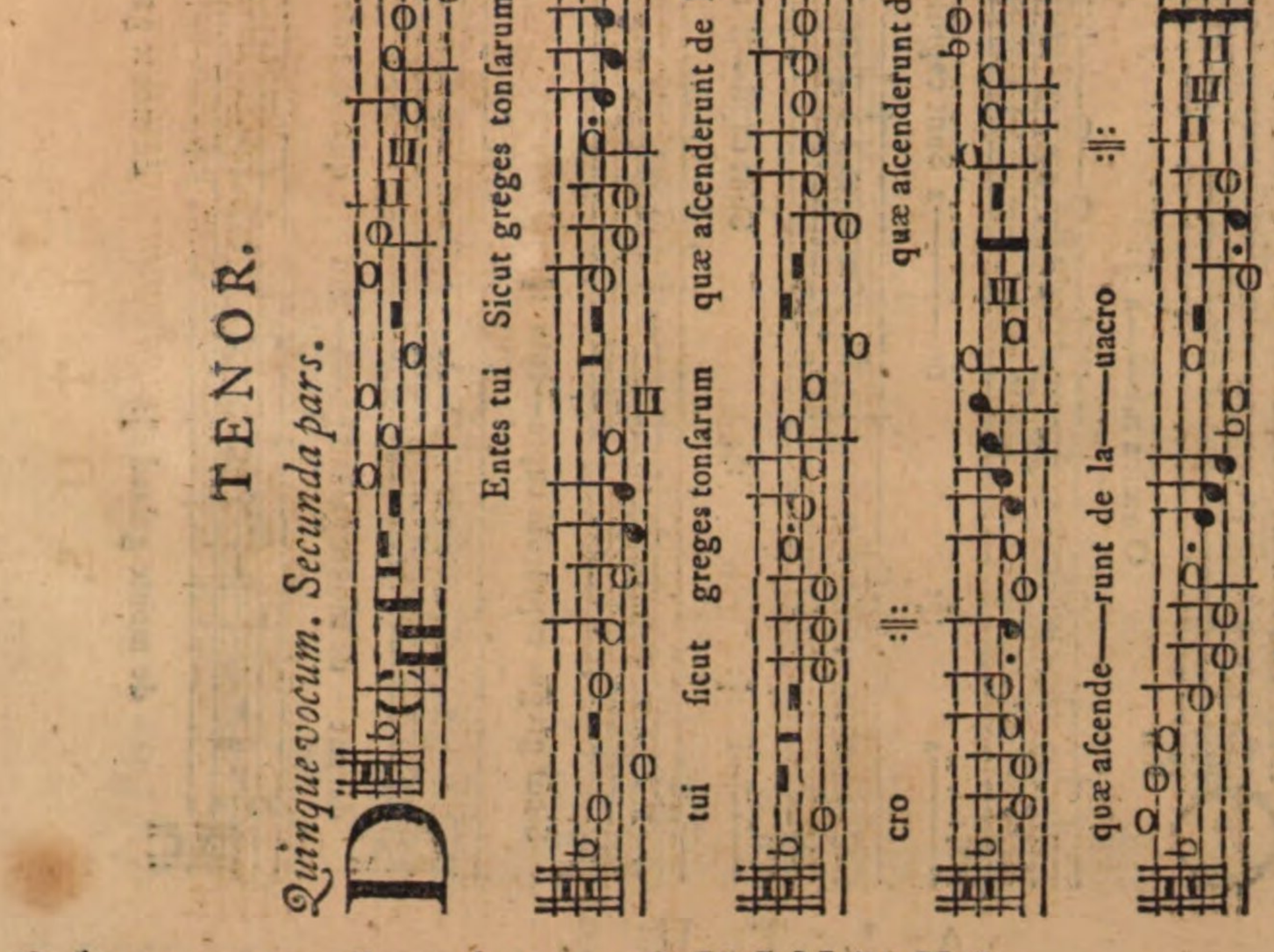
:‖: de monte galaad :‖: :‖:

Quinque vocum. Secunda pars. BASIS.

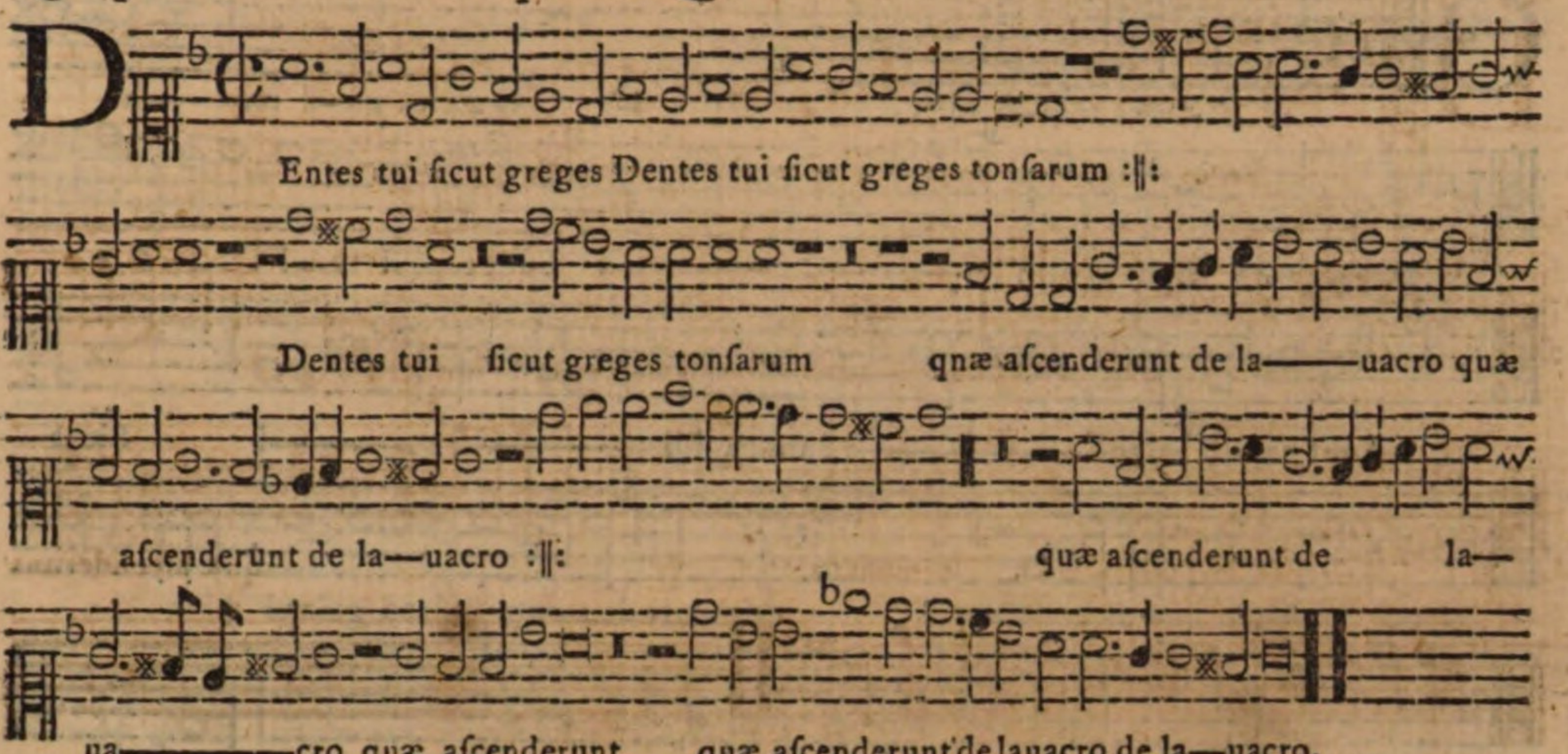


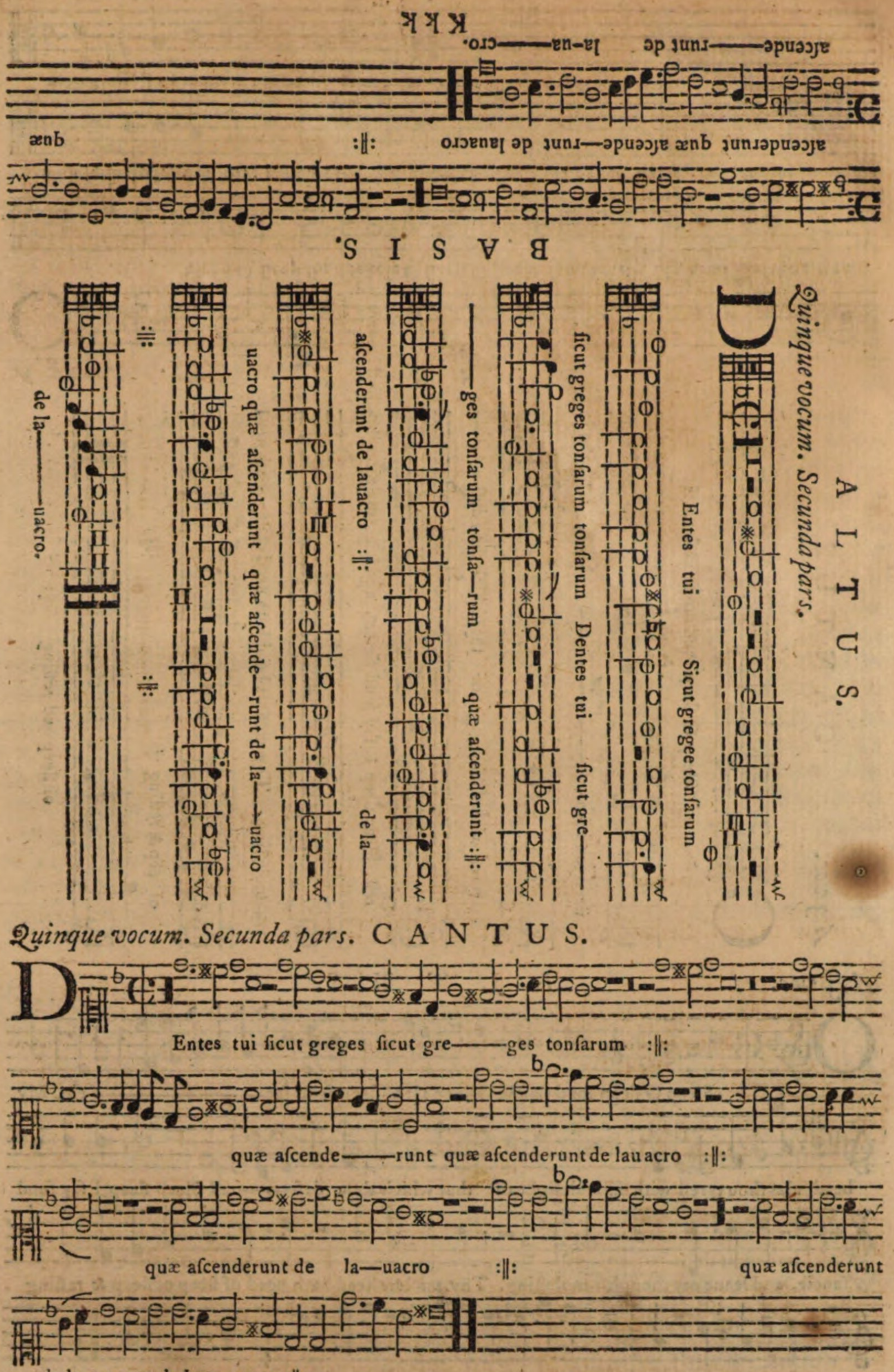
TENOR.

Quinque vocum. Secunda pars.

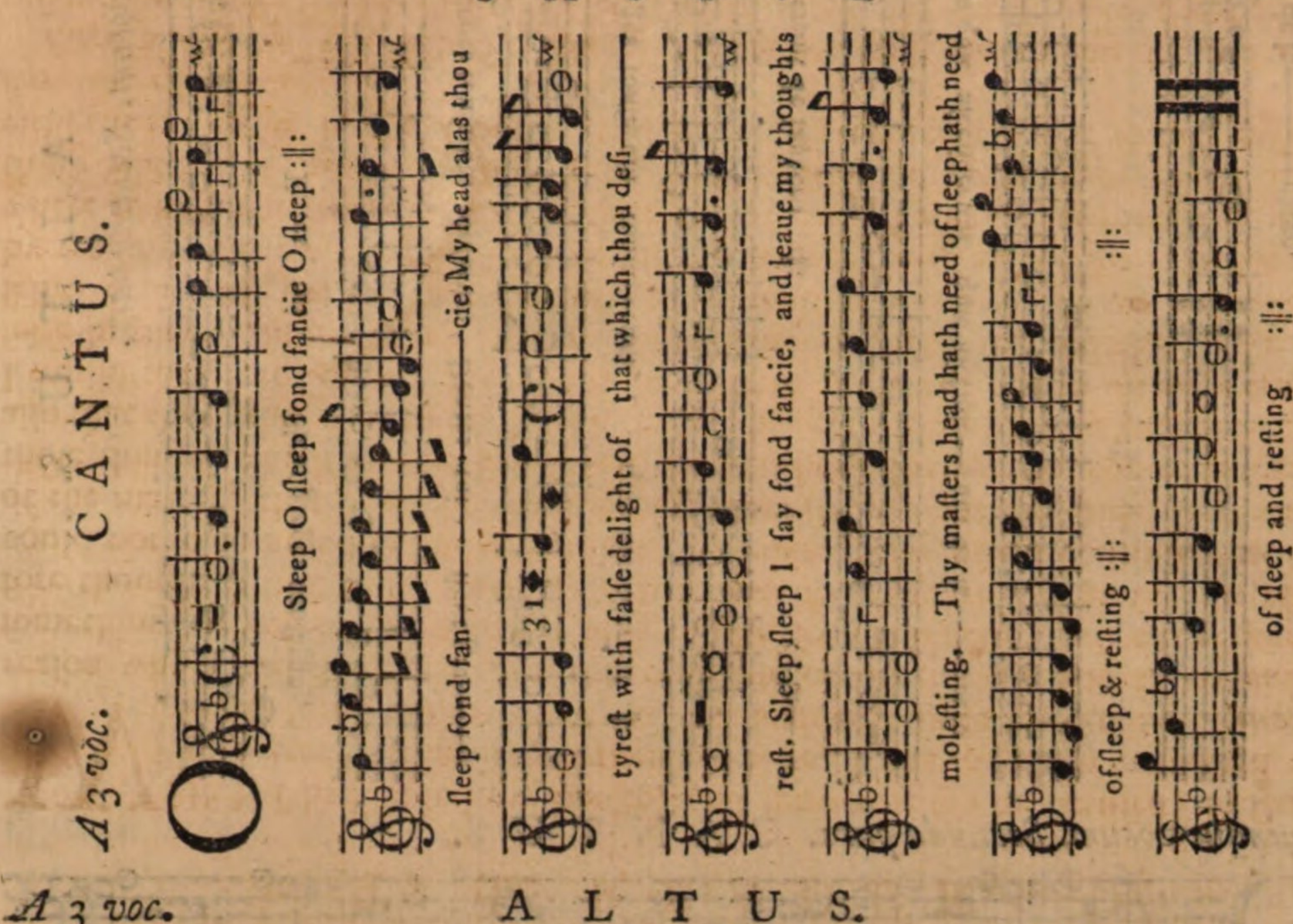


Quinque vocum. Secunda pars. QUINTUS.

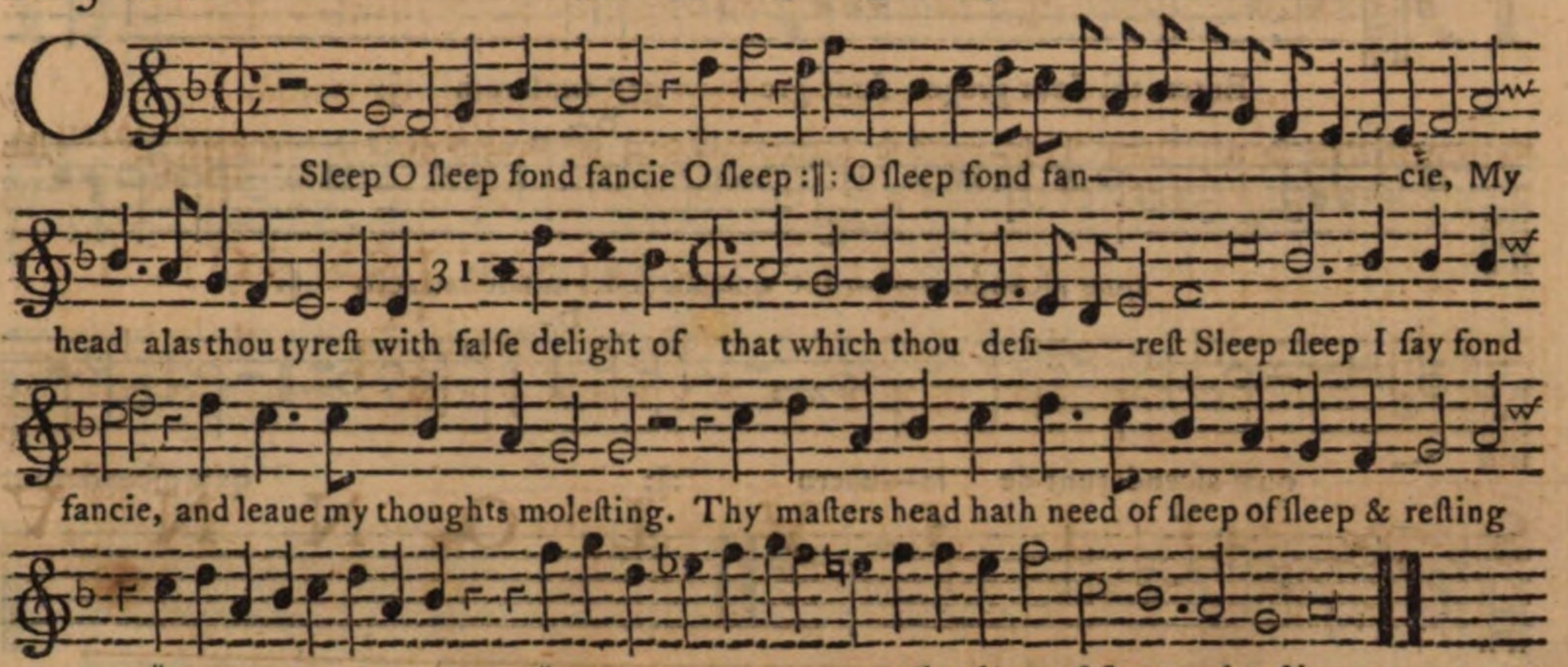



Quinque vocum.
A L T U S.
Entes tui Sicut gregee tonſarum
ficut greges tonſarum tonſarum Dentes tui ficut gre——
——ges tonſarum tonſa—rum quæ aſcenderunt :‖:
afcenderunt de lauacro :‖:
de la——
uacro quæ aſcenderunt quæ aſcende—runt de la——uacro
de la——uacro.
Quinque vocum. Secunda pars. C A N T U S.
Entes tui ſicut greges ſicut gre——ges tonſarum :‖:
quæ aſcende——runt quæ aſcenderunt de lauacro :‖:
quæ aſcenderunt de la—uacro :‖: quæ aſcenderunt
de la—uacro de laua—cro. :‖:
B A S I S.
afcende——runt de la——uacro.
k k k
afcenderunt quæ afcende—runt de lauacro :‖: quæ

A 3 voc. CANTUS.



A 3 voc. ALTUS.



ANNOTATIONS

NECESSARY FOR THE

VNDERSTANDING OF THE BOOKE:

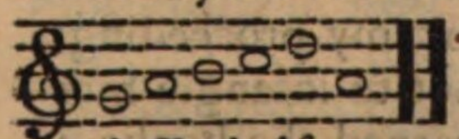
Wherein the veritie of ſome of the precepts is prooued, and ſome arguments, which to the contrarie might be obiected, are refuted.

To the READER.

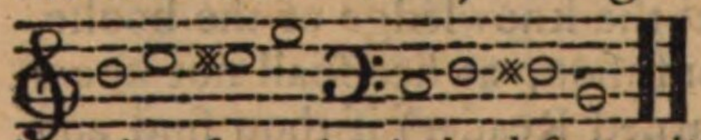
WHEN I had ended my booke, and ſhowen it (to be peruſed) to ſome of better ſkill in letters then my ſelfe, I was by them requeſted to giue ſome contentment to the learned, both by ſetting down a reaſon why I had diſagreed from the opinions of others, as alſo to explaine ſomething, which in the booke it ſelfe might ſeeme obſcure. I haue therefore thought it beſt to ſet downe, in Annotations, ſuch things as in the text could not ſo commodiouſly be handled, for interrupting of the continual courſe of the matter: that both the young beginner ſhould not be ouerladen with thoſe things, which at the firſt would be too hard for him to conceiue: and alſo that they who were more ſkilful, might haue a reaſon for my proceedings. I would therefore counſel the young ſcholler in muſicke, not to intangle himſelfe in the reading of theſe notes, till he haue perfectly learned the booke it ſelfe, or at leaſt the firſt part thereof: for without the knowledge of the booke, by reading of them, hee ſhall runne into ſuch confuſion, as hee ſhall not know where to begin or where to leaue. But thou (learned Reader) if thou find any thing which ſhall not be to thy liking, in friendſhip aduertiſe mee; that I may either mend it, or ſcrape it out. And ſo I ende; proteſting that *Errare poſſum hæreticus eſſe nolo.*

Page 2. *line* 29. *The ſcale of Muſicke*] I haue omitted the definition and diuiſion of muſick; becauſe the greateſt part of thoſe, for whoſe ſake the booke was taken in hand, and who chieflie are to vſe it, be altogether vnlearned, or haue not ſo farre proceeded in learning, as to vnderſtand the reaſon of a definition: and alſo becauſe amongſt ſo many who haue written of muſicke, I knew not whome to follow in the definition. And therefore I haue left it to the diſcretion of the Reader, to take which he liſt of all theſe which I ſhall ſet downe. The moſt ancient of which is by *Plato* ſet out in his *Theages* thus. *Muſicke* (ſaith he) *is a knowledge* (for ſo interpret the worde σοφια which in that place he vſeth) *whereby we may rule a companie of ſingers, or ſingers in companies* (or *quire*, for ſo the word χορος ſignifieth.) But in his *Banquet* hee giueth this definition. *Muſicke* (ſaith he) *is a ſcience of loue matters occupied in harmonie and rythmos. Boetius* diſtinguiſheth, and theoricall or ſpeculatiue muſick he defineth in

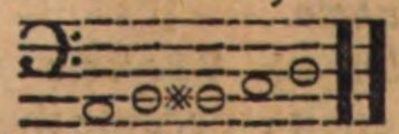
in the firſt chapter of the fift booke of his muſicke, *Facultas differentias acutorum & grauium ſonorum ſenſu ac ratione perpendens.* A facultie conſidering the difference of high and lowe ſoundes by ſenſe and reaſon. *Auguſtine* defineth practicall muſicke (which is that which wee haue now in hand) *Rectè modulandi ſcientia*, A ſcience of wel doing by time, tune, or number; for in all theſe three is *modulandi peritia* occupied. *Franchinus Gaufurius* thus, *Muſica eſt proportionabilium ſonorum concinnis interuallis diſiunctorum diſpoſitio ſenſu ac ratione conſonantiam monſtrans.* A diſpoſition of proportionable ſoundes diuided by apt diſtances, ſhewing, by ſenſe and reaſon, the agreement in ſound. Thoſe who haue bin ſince his time haue done it thus, *Ritè & bene canendi ſcientia.* A Science of duly and well ſinging, a ſcience of ſinging wel in tune and number, *Ars bene canendi*, an Art of wel ſinging. Now I ſay, let euerie man follow what definition he liſt. As for the diuiſion, Muſicke is either *ſpeculatiue*, or *practicall. Speculatiue is that kinde of muſicke* which by Mathematicall helpes, ſeeketh out the cauſes, properties, and natures of ſoundes by themſelues, and compared with others; proceeding no further, but content with the onlie contemplation of the Art. *Practicall* is that which teacheth all that may be known in ſongs, either for the vnderſtanding of other mens, or making of ones owne, and is of three kindes: *Diatonicum*, *chromaticum*, and *Enharmonicum. Diatonicum*, is that which is now in vſe, and riſeth throughout the ſcale by a whole, not a whole note and a leſſe halfe note (a whole note is that which the Latines call *integer tonus*, and is that diſtance which is betwixt any two notes, except *mi* and *fa.* For betwixt *mi* and *fa* is not a full halfe note, but is leſſe then halfe a note by a *comma:* and therfore called the leſſe halfe note) in this manner:



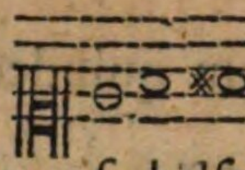
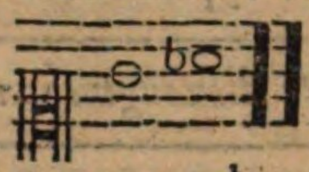
Chromaticum, is that which riſeth by *ſemitonium minus* (or the leſſe halfe note) the greater halfe note, and three halfe notes thus:



(the greater halfe note is that diſtance which is betwixt *fa* and *mi*, in *b fa ♮ mi.*) *Enharmonicum*, is that which riſeth by *dieſis*, *dieſis*, (*dieſis* is the halfe of the leſſe halfe note) and *ditonus.* But in our muſicke, I can giue no example of it, becauſe we haue no halfe of a leſſe *ſemitonium:* but thoſe who would ſhew it, ſet downe this example

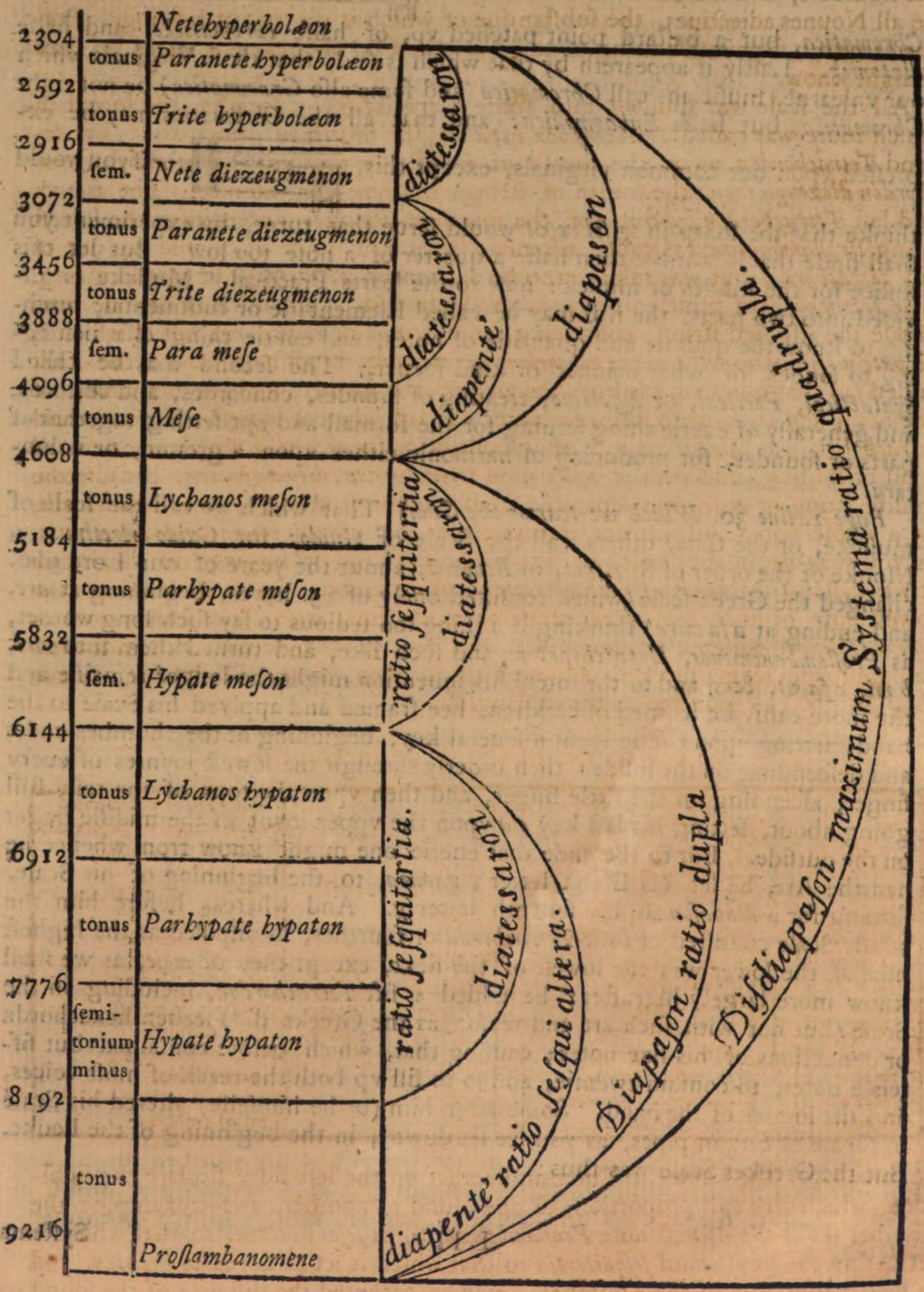


of *Enharmonicum* and marke the *dieſis* thus × as it were the halfe of the *apotome* or greater halfe note, which is marked thus ※. This ſigne of the more halfe note, we now adaies confound with our *b* ſquare, or ſigne of *mi* in *b fa ♮ mi*, and with good reaſon: for when *mi* is ſung in *b fa ♮ mi*, it is in that habitude to *alamire*, as the double *dieſis* maketh *F faut* ſharp to *E lami*, for in both places the diſtance is a whole note. But of this enough: and by this which is alreadie ſet downe, it may euidently appeare, that this kinde of muſicke which is vſuall now adayes, is not fully and in euerie reſpect the ancient *Diatonicum.* For if you begin any foure notes, ſinging *vt re mi fa*, you ſhal not finde either a flat in *Elami*, or a ſharp in *Ffaut:* ſo that it muſt needs follow, that it is neither iuſt *Diatonicum*, nor right *Chromaticum.* Likewiſe by that which is ſaid, it appeareth,

peareth, this point which our Organists vse  is not right *Chromatica*, but a bastard point patched vp, of halfe *chromaticke*, and halfe *diatonick*. Lastly it appeareth by that which is said, that those Virginals which our vnlearned musicians call *Chromatica* (and some also *Grammatica*) be not right *Chromatica*, but halfe *Enharmonica:* and that all the *Chromatica* may be expressed vpon our common virginals, except this,  for if you would thinke that the sharp in *g sol re vt* would serue that turne, by experiment you shall finde that it is more then halfe a quarter of a note too low. But let this suffice for the kindes of musick: now to the parts Practical. Musicke is divided into two parts, the first may be called Elementarie or rudimental, teaching to know the qualitie and quantitie of notes, and euerie thing else belonging to songes, of what manner or kind soeuer. The second may be called *Syntactical*, *Poetical*, or *Effectiue*; treating of soundes, concordes, and discords, and generally of euerie thing seruing for the formall and apt setting together of parts or soundes, for producing of harmonie either vpon a ground, or voluntary.

Page 2. *line* 30. *Which we tearme the Gam*] That which we call the scale of musicke, or the *Gam*, others call the Scale of *Guido:* for *Guido Aretinus*, a Monke of the order of S. *Benet*, or *Benedict*, about the yeare of our Lord 960. changed the Greek scale (which consisted onely of 15. keyes, beginning at *are*, and ending at *a la mire*) thinking it a thing too tedious to say such long wordes, as *Proslambanomenos*, *Hypatehypaton*, and such like, and turned them into *Are*, *b mi*, *c fa vt*, &c. and to the intent his inuention might the longer remaine and the more easily be learned of children, hee framed and applyed his Scale to the hand; setting vpon euerie ioynt a seueral key, beginning at the thumbes ende, and descending on the inside: then orderly through the lowest ioyntes of euery finger, ascending on the little finger, and then vpon the tops of the rest, still going about, setting his last key *ela* vpon the vpper ioynt of the middle finger on the outside. But to the ende that euerie one might know from whence he had the Art, he set this Greek letter Γ *gamma*, to the beginning of his Scale, seruing for a *diapason* to his seuenth letter *g*. And whereas before him the whole Scale consisted of four *Tetrachorda* or fourthes, so disposed as the highest note of the lower was the lowest of the next, except that of *mese*, as we shall know more largely hereafter: he added a fift *Tetrachordon*, including in the Scale (but not with such art and reason as the Greeks did) seauen hexachorda or deductions of his fixe notes; causing that, which before contained but fifteene notes, to contain twentie, and so to fill vp both the reach of most voices, and the iointes of the hand. Some after him (or he himselfe) altered his Scale in forme of Organ pipes, as you see set downe, in the beginning of the Booke. But the Greekes Scale was thus:

Syſtema harmonicum quindecim chordarum in genere diatonico.



For

For vnderſtanding of which, there be three things to be conſidered: the names, the numbers, and the diſtances. As for the names, you muſt note that they be all Nounes adiectiues, the ſubſtantiue of which is *chorda*, or a ſtring. *Proſlambanomene*, ſignifieth a ſtring aſſumed or taken in, the reaſon whereof we ſhall ſtraight know.

All the ſcale was diuided into foure *Tetrachordes* or fourths, the loweſt of which foure was called *Tetrachordon hypaton*, the fourth of principals. The ſecond *Tetrachordon meſon*, the fourth of middle or meanes. The third *Tetrachordon diezeugmenon*, the fourth of ſtrings diſioyned or diſiunct. The fourth and laſt *Tetrachordon hyperbolæon*, the fourth of ſtringes exceeding: the loweſt ſtring *Proſlambanomene* is called aſſumed, becauſe it is not accounted for one of any *tetrachorde*, but was taken in to be a *Diapaſon* to the *meſe* or middle ſtring. The *tetrachorde* of principals or *hypaton*, beginneth in the diſtance of one note aboue the aſſumed ſtring, containing foure ſtrings or notes, the laſt of which is *Hypate meſon:* the *tetrachorde* of *meſon*, or meanes, beginneth where the other ended (ſo that one ſtring is both the end of the former, and the beginning of the next) and containeth likewiſe foure, the laſt whereof is *meſe*. But the third *tetrachorde*, was of two manner of diſpoſitions: for either it was in the naturall kind of ſinging, and then it was called *tetrachordon diezeugmenon*; becauſe the middle ſtring or *meſe*, was ſeparated from the loweſt ſtring of that *tetrachorde*, by a whole note, and was not accounted for any of the foure belonging to it, as you may ſee in the ſcale, or then in the flat kind of ſinging: in which caſe it was called *tetrachordon ſynezeugmenon*, or *ſynemmenon*, becauſe the *meſe* was the loweſt note of that *tetracorde*, all being made thus, *meſe*, *Trite ſynemmenon*, or *ſynezeugmenon*, *paranete ſynezeugmenon*, and *nete ſynezeugmenon*. But leaſt theſe ſtrange names ſeeme fitter to coniure a ſpirit, then to expreſſe the Art, I haue thought good to giue the names in Engliſh.

All the names of the Scale in Engliſh.

A re.		*Proſlambanomene.*			Principall of principals.
B mi.	*tet. hypaton.*	*Hypate hypaton.*			Subprincipall of principals.
C fa ut.	*tet. hypaton.*	*Parhypate hypaton.*			Index of principals.
D ſol re.	*tet. hypaton.*	*Lychanos hypaton.*			Principall of meanes.
E la mi.	*tet. meſon.*	*Hypate meſon.*			Subprincipall of meanes.
F fa ut.	*tet. meſon.*	*Parhypate meſon.*			middle.
G ſol re ut.	*tet. meſon.*	*Lychanos meſon.*			Index of meanes.
A la mi re.	*tet. meſon.*	*meſe.*	*ter. ſynez.*	*Meſ.*	Next the middle.
B fa ✻ mi.	*tet. diezeug.*	*Parameſe.*	*ter. ſynez.*	*Trite ſynezeugmenon.*	Third of diſiunct.
C ſol fa ut.	*tet. diezeug.*	*Trite diezeugmenon.*	*ter. ſynez.*	*Paranete ſynezeug.*	Penulte of diſiunct.
D la ſol re.	*tet. diezeug.*	*Paranete diezeugmenon.*	*ter. ſynez.*	*Nete ſynezeugmenon.*	Laſt of diſiunct.
E la mi.	*tet. hyperbolæon*	*Nete diezeugmenon.*			Third of exceeding or trebble.
F fa ut.	*tet. hyperbolæon*	*Trite hyperbolæon.*			Penulte of trebbles.
G ſol re ut.	*tet. hyperbolæon*	*Paranete hyperbolæon.*			Laſt of trebbles.
A la mi re.	*tet. hyperbolæon*	*Nete hyperbolæon.*			

So much for the names. The numbers ſet on the left ſide, declare the habitude (which wee call proportion) of one ſound to another, as for example: the number ſet at the loweſt note *Proſlambanomene*, is *ſeſqui octaue*, to that which is ſet before the next: and *ſeſquitertia* to that which is ſet at *Lychanos hypaton*, and ſo by conſideration of theſe numbers, may be gathered the diſtance of the ſound of

of the one from the other: as *ſeſqui octaue* produceth one whole note. Then betwixt *Proſlambanomene*, and *hypatehypaton*, is the diſtance of one whole note. Likewiſe *ſeſquitertia*, produceth a fourth: therefore *Proſlambanomene*, and *Lychanos hypaton* are a fourth, and ſo of others. But leaſt it might ſeem tedious, to diuide ſo many numbers, and ſeeke out the common diuiſors for ſo many fractions, both the diſtance is ſet downe betwixt euerie two notes, and the conſonants are drawne on the right ſide of the Scale. Thus much for the explanation of the table: but what vſe it had, or how they did ſing, is vncertain: onely it appeareth by the names, that they tearmed the keyes of their ſcale, after the ſtringes of ſome inſtrument, which I doubt not is the harpe. And though the Frier *Zaccone* out of *Franchinus* affirme, that the Greekes did ſing by certaine letters, ſignifying both the time that the note is to be holden in length, and alſo the heigth and lowneſſe of the ſame: yet becauſe I finde no ſuch matter in *Franchinus* his *Harmonia inſtrumentorum* (for his *Theorica* nor *Practica* I haue not ſeene, nor vnderſtand not his arguments) I knowe not what to ſay to it. Yet thus much I will ſay, that ſuch characters as *Boetius* ſetteth downe, to ſignifie the ſtrings, do not ſignifie any time: for it is a great controuerſie amongſt the learned, if the auntient muſicians had any diuerſitie of notes, but onely the ſigne of the chord being ſet ouer the word: the quantitie or length was knowne, by that of the ſyllable which it ſerued to expreſſe. But to returne to *Guidoes* inuention, it hath hitherto beene ſo vſuall as the olde is gone quite out of mens memorie. And as for the *Gam*, many haue vpon it deuiſed ſuch fantaſticall imaginations, as it were ridiculous to write, as (forſooth) *Are* is ſiluer, *B mi* quickſiluer, &c. for it were too long to ſet downe all. But it ſhould ſeeme, that he who wrote it was either an Alchymiſte, or an Alchymiſtes friend. Before an olde treatiſe of muſicke written in vellam aboue an hundred yeares ago, called *Regulæ Franconis cum additionibus Roberti de Haula*, there is a *Gam* ſet downe thus;

Γ *vt.*	Terra.	E la mi.	*Saturnus.*
A re.	Luna.	F fa vt.	*Iupiter.*
B mi.	Mercurius.	G ſol re ut.	*Mars.*
C fa vt.	Venus.	A la mi re.	*Sol.*
D ſol re.	Sol.	B fa ✻ mi.	*Venus.*
E la mi.	Iupiter.	C ſol fa vt.	*Mercurius.*
F fa vt.	Saturnus.	D la ſol re.	*Luna.*
G ſol re vt.	Cœlum.	*Boetius.*	

And at the end thereof, theſe words *Marcus Tullius*, pointing (as I take it) to that moſt excellent diſcourſe in the dreame of *Scipio*, where the motions and ſoundes of all the ſpheres are moſt ſweetly ſet downe: which whoſo liſteth to reade, let him alſo peruſe the notes of *Eraſmus* vppon that place, where hee taketh vp *Gaza* roundly for his Greeke tranſlation of it: for there *Tullie* doeth affirme, that it is impoſſible that ſo great motions may be mooued without ſound; and according to their neereneſſe to the earth, giueth hee euerie one a ſound, the lower body the lower ſounde. But *Glareanus*, one of the moſt learned

learned of our time, maketh two arguments to contrary effects, gathered out of their opinion, who deny the ſound of the ſpheres.

The greateſt bodies, ſaith hee, make the greateſt ſounds,
The higher celeſtial bodies are the greateſt bodies,
Therefore the higheſt bodies make the greateſt ſounds.

The other proueth the contrarie thus:

That which mooueth ſwifteſt giueth the higheſt ſound,
The higher bodies moue ſwifteſt,
Therefore the higheſt bodies giue the higheſt ſound.

The Greekes haue made another compariſon of the Times, Keyes, Muſes, and Planets thus:

Vrania	*Meſe*	Thalia.	*Hypermixolydius*	*Cœlum ſtellatum*
Polymnia	*Lychanos meſon*		*Myxolidius*	*Saturnus*
Euterpe	*Parhypate meſon*		*Lydius*	*Iupiter*
Erato	*Hypate meſon*		*Phrygius*	*Mars*
Melpomene	*Lychanos hypaton*		*Dorius*	*Sol*
Terpſichore	*Parhypate hypaton*		*Hypolydius*	*Venus*
Calliope	*Hypate hypaton*		*Hypophrygius*	*Mercurius*
Clio	*Proſlambanomene*		*Hypodorius*	*Luna*

Thalia.

terra.

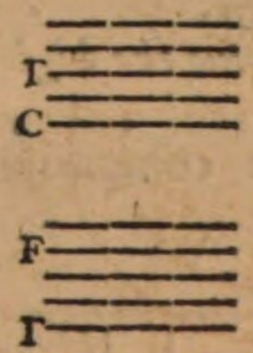
And not without reaſon, though in many other thinges it hath beene called iuſtly *Mendax* and *Nugatrix Græcia.* Some alſo (whom I might name if I would) haue affirmed, that the Scale is called *Gam vt*, from *Gam*, which ſignifieth in Greeke graue, or antient: as for me I finde no ſuch Greeke in my Lexicon: if they can proue it they ſhal haue it.

Page 3. line 24. But one twice named.] It ſhould ſeeme that at the firſt, the rounde b. was written as now it is thus *b.* and the ſquare b thus h. But for haſte, men not being carefull to ſee the ſtrokes meet iuſt at right angles, it degenerated into this figure ♮ and at length came to bee confounded with the ſign of the *Apotome* or *ſemitonium maius*, which is this ♯. And ſome falſly terme *Dieſis*, for *Dieſis* is the halfe of *Semitonium minus*, whoſe ſigne was made thus ×. But at length, the ſigne by ignorance was called by the name of the thing ſignified, and ſo the other ſigne being like vnto it, was called by the ſame name alſo.

Page 3. Line 36. But in vſe in ſinging.] Theſe be commonly called *Claues ſignatæ*, or ſigned Cliffes, becauſe they be ſignes for all ſonges, and vſe hath receiued it for a generall rule, not to ſette them in the ſpace, becauſe no Cliffe can bee ſo formed as to ſtand in a ſpace and touch no rule, except the B cliffe.

And therefore leaſt any ſhould doubt of their true ſtanding (as for example the G cliffe, if it ſtood in ſpace and touched a rule, one might iuſtly doubt, whether the author meant G ſol re vt in Baſe, which ſtandeth in ſpace, or G ſol re vt in *alto*, which ſtandeth on the rule) it hath been thought beſt by all the muſicians, to ſet them in rule. Indeed I cannot denie, but that I haue ſeene ſome *Are* cliffes, and others in the ſpace: but *Vna hirundo non facit ver.*

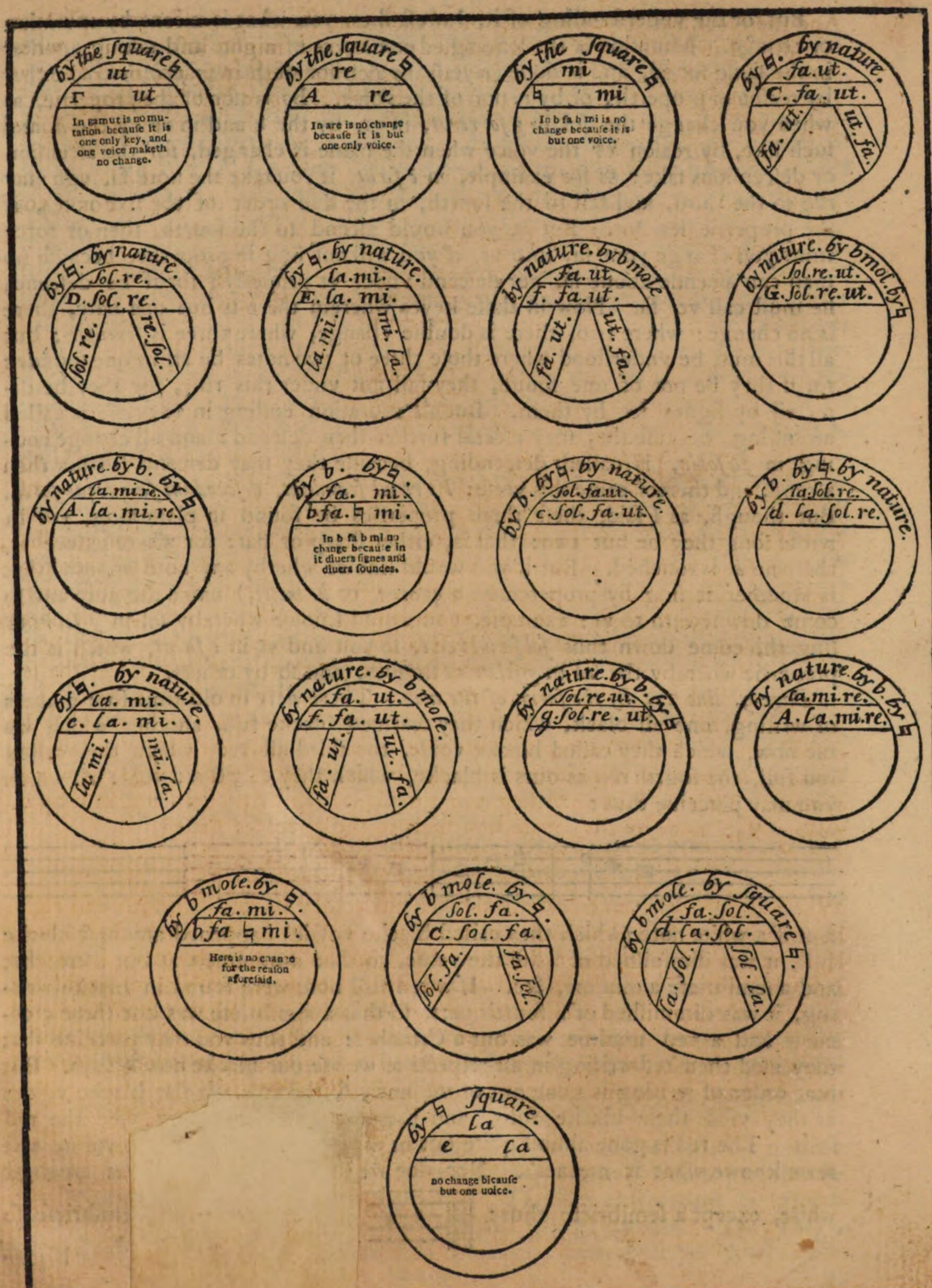
Page 4. *line* 8.] *As though the verſe were the ſcale*] So it is: and though no vſuall verſe comprehend the whole ſcale, yet doth it a part thereof. For if you put any two verſes together, you ſhall haue the whole Gam thus:



Page 5. *line* 7.] *The three properties of ſinging*] A propertie of ſinging is nothing elſe, but the difference of plaine ſongs cauſed by the note in B fa ✻ mi, hauing the halfe note either aboue or belowe it, and it may plainely be ſeene, that thoſe three properties haue not beene deuiſed for wrote ſong; for you ſhal find no ſong included in ſo ſmall boundes as to touch no b. And therefore theſe plain ſongs which were ſo contained, were called naturall, becauſe euery key of their ſixe notes ſtood inuariable the one to the other, howſoeuer the notes were named. As from D ſol re, to E la mi, was alwayes a whole note, whether one did ſing ſol la, or re mi, and ſo forth of others. If the b. had the ſemitonium vnder it, then was it noted b, and was termed b *molle*, or ſoft; if aboue it, then was it noted thus ♮ and termed b. *quadratum* or b. *quarre*. In an old treatiſe called *Tractatus quatuor principalium*, I finde theſe rules and verſes, *Omne vt incipiens in c. cantatur per naturam. in F. per b. molle, in g. per* ♮ *quadratum.* That is, Euerie vt beginning in C, is ſung by properchant in F by b. *molle* or flat, in g. by the ſquare ♮ or ſharpe, the verſes be theſe

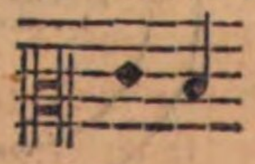
C. naturam dat ſ. b. molle nunc tibi ſignat,
G. quoque b. durum tu ſemper habes caniturum.

Which if they were no truer in ſubſtance then they be fine in words and right in quantitie of ſyllables, were not much worth. As for the three themſelues, their names beare manifeſt witnes, that muſicke hath come to vs from the French. For if we had had it from any other, I ſee no reaſon why we might not as well haue ſaid the ſquare b. as b. *quarre* or *carre*, the ſignification being all one. In the treatiſe of the foure principals I founde a table, containing all the notes in the ſcale; and by what propertie of ſinging every one is ſung: which I thought good to communicate vnto thee in Engliſh.


by the square ♮
ut
Γ ut
In gamut is no mutation because it is one only key, and one voice maketh no change.
by the square ♮
re
A re
In are is no change because it is but one only voice.
by the square ♮
mi
♮ mi
In b fa b mi is no change because it is but one voice.
by ♮. by nature.
fa. ut.
C. fa. ut.
fa. ut.
ut. fa.
by ♮. by nature.
sol. re.
D. sol. re.
sol. re.
re. sol.
by ♮. by nature.
la. mi.
E. la. mi.
la. mi.
mi. la.
by nature. by b mole
fa. ut
f. fa. ut.
fa. ut.
ut. fa.
by nature. by b mol. by ♮
sol. re. ut.
G. sol. re. ut.
by nature. by b. by ♮
la. mi. re.
A. la. mi. re.
by b. by ♮.
fa. mi.
b fa. ♮ mi.
In b fa b mi no change because in it diuers signes and diuers soundes.
by b. by ♮. by nature.
sol. fa. ut.
c sol. fa. ut.
by b. by ♮. by nature.
la. sol. re.
d. la. sol. re.
by ♮. by nature.
la. mi.
e. la. mi.
la. mi.
mi. la.
by nature. by b mole.
fa. ut.
f. fa. ut.
fa. ut.
ut. fa.
by nature. by b. by ♮
sol. re. ut.
g. sol. re. ut.
by nature. by b. by ♮
la. mi. re.
A. la. mi. re.
by b mole. by ♮.
fa. mi.
b fa ♮ mi.
Here is no change for the reason aforesaid.
by b mole. by ♮.
sol. fa.
c. sol. fa.
sol. fa.
fa. sol.
by b mole. by square ♮.
fa. sol.
d. la. sol.
la. sol.
sol. la.
by ♮ square.
la
e la
no change bicause but one uoice.

But for the vnderſtanding of it, I muſt ſhew you what is meant by mutation or change. Mutation is the leauing of one name of a note and taking another in the ſame ſound, and is done (ſayeth the Author of *quatuor principalia*) either by reaſon of propertie, or by reaſon of the voice. By reaſon of the propertie, as when you change the ſol in *g ſol re vt*, in vt, by the ♮ and in re by the *b.* and ſuch like, by reaſon of the voice when the name is changed, for the aſcenſion or deſcenſions ſake: as for example, in *c fa ut*, if you take the note fa, you may riſe to the third, and fall to the fourth, in the due order of the ſixe notes, if the propertie let not. But if you would aſcend to the fourth, then of force muſt you change your fa, into vt, if you will not ſing improperlie, becauſe no man can aſcende aboue la, nor deſcend vnder vt properly: for if he deſcend, he muſt call vt, fa. Now in thoſe keyes wherein there is but one note, there is no change: where two, there is double change, where three is *ſextupla:* but all this muſt be vnderſtood where thoſe three or two notes be all in one ſounde: for if they be not of one ſound, they fall not vnder this rule, for they be directed by ſignes ſet by them. But all mutation ending in *vt re mi*, is called aſcending, becauſe they may aſcend further then deſcend: and all change ending in *fa ſol la*, is called deſcending, becauſe they may deſcend further then aſcend, and thereof came this verſe: *Vt re mi ſcandunt, deſcendunt fa quoque ſol la.* But though, as I ſaid, theſe three properties be found in plain ſong, yet in wrote ſong they be but two: that is, either ſharp or flat: for where nature is, there no *b.* is touched. But if you would knowe wherby any note ſingeth (that is whether it ſing by properchant ♮ *quarre*, or *b. molle,*) name the note and ſo come downeward to vt: example, you would knowe whereby ſol in *g ſol re vt* ſingeth, come down thus *ſol fa mi re vt*, ſo you find vt in *c fa vt*, which is the propertie whereby the ſol in *g ſol re vt* ſingeth, and ſo by others.

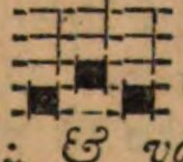
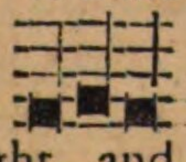
Page 9. *line* 27. *By the forme of the note.*] There were in old time four maners of writing, one all black, which they tearmed blacke full, another which we uſe now, which they called blacke voide, the third all red, which they called red full, the fourth red as ours is blacke, which they called red void: all which you may perceiue thus:

But if a white note (which they called blacke voyde) happened amongſt blacke full, it was diminiſhed of halfe the value, ſo that a minime was but a crotchet and a ſemibriefe a minime, &c. If a red full note were found in blacke writing, it was diminiſhed of a fourth part, ſo that a ſemibriefe was but three crotchets and a red minime was but a Crotchet: and thus you may perceiue that they vſed their red writing in all reſpects as we vſe our blacke now a days. But that order of writing is gone out of vſe now, ſo that we vſe the blacke voides as they vſed their blacke fulls, and the blacke fulls as they vſed the red fulls. The red is gone almoſt quite out of memorie, ſo that none vſe it, and fewe knowe what it meaneth. Nor doe we write any blacke nōtes amongſt white, except a ſemibriefe thus:  in which caſe, the ſemibriefe ſo

blacke

blacke is a minime and a dott (though ſome would haue it ſung in tripla manner, and ſtand for $\frac{2}{3}$ of a ſemibriefe) and the blacke minime a Crotchet, as indeede it is. If more blacke ſemibriefs or briefs be togither, then is there ſome proportion, and moſt commonly either *tripla* or *hemiola*, which is nothing but a rounde common *tripla* or *ſeſquialtera*. As for the number of the formes of notes, there were within theſe two hundred yeares but foure knowne or vſed of the Muſicians: thoſe were the Longe, Briefe, Semibriefe, and Minime: The Minime they eſteemed the leaſt or ſhorteſt note ſingable, and therefore indiuiſible. Their long was in three maners: that is, either ſimple, double, or triple: a ſimple Long was a ſquare forme, hauing a taile on the right ſide hanging downe or aſcending: a double Long was ſo formed as ſome at this daie frame their Larges, that is, as it were compact of 2 longs: the triple was bigger in quantitie than the double. Of their value we ſhall ſpeake hereafter. The ſemibriefe was at the firſt framed like a triangle thus ◥ as it were the halfe of a briefe diuided by a diameter thus N but that figure not being comly nor eaſie to make, it grew afterward to the figure of a rombe or loſenge thus ◆, which forme it ſtill retaineth.

The minime was formed as it is now, but the taile of it they euer made aſcending, and called it *Signum minimitatis* in their *Ciceronian* Latine. The inuention of the minime they aſcribe to a certaine prieſt (or who he was I know not) in *Nauarre*, or what countrie elſe it was which they tearmed *Nauerina*: but the firſt who vſed it, was one *Philippus de vitriaco*, whoſe *motets* for ſome time were of all others beſt eſteemed and moſt vſed in the Church. Who inuented the Crotchet, Quauer, and Semiquauer is vncertaine. Some attribute the inuention of the Crotchet to the aforenamed *Philip*, but it is not to be founde in his workes: and before the ſaid *Philippe*, the ſmalleſt note vſed was a ſemibrief, which the Authors of that time made of two ſortes more or leſſe: for one *Francho* diuided the briefe, either in three equall partes (terming them *ſemibriefes*) or in two vnequal parts, the greater whereof was called the more *ſemibriefe* (and was in value equal to the vnperfect briefe) the other was called the leſſe *ſemibriefe*, as being but halfe of the other aforeſaid.

This *Francho* is the moſt ancient of all thoſe whoſe works of practical muſicke haue come to my handes: one *Roberto de Haulo* hath made as it were Commentaries vpon his rules, and termed them *Additions*. Amongſt the reſt when *Francho* ſetteth downe, that a ſquare body hauing a taile comming downe on the right ſide, is a Long, he ſaith thus: *Si tractum habeat à parte dextra aſcendentem erecta vocatur vt hic:*  *ponuntur enim iſte longæ erectæ ad differentiam longarum quæ ſunt rectæ: & vocantur erecta quod vbicunque inueniuntur per ſemitonium eriguntur:* that is, if it haue a taile on the right ſide going vpward it is called *erect* or raiſed thus:  for theſe raiſed longes be put for difference from others which be right, and are raiſed, becauſe wherſoeuer they be found, they be raiſed halfe a note higher; a thing which (I belieue) neither he himſelfe nor any other, euer ſaw in practiſe. The like obſeruation he giueth of the Briefe, if it haue a tayle on the left ſide going vpward. The *Large*, *long*, *briefe*, *ſemibriefe*, and *minime* (ſaith *Glareanus*) haue thoſe 70. yeares been

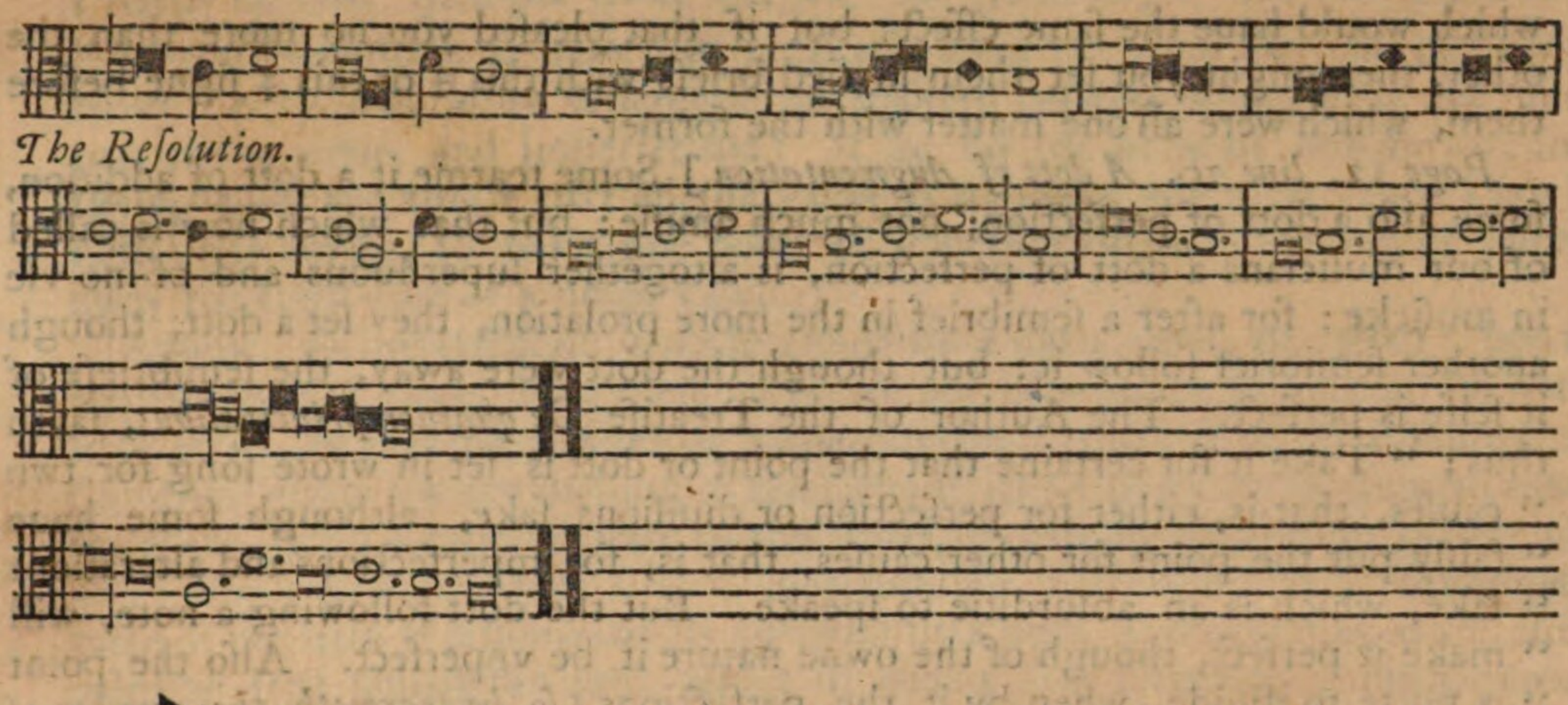
in vſe: ſo that reckoning downeward, from *Glareanus* his time, which was about 50. yeares agoe, we ſhall find that the greateſt antiquitie of our wrote ſong, is not aboue 130. yeares olde.

Page 9. *line* 27. *And the mood*] By the name of *Moode* were ſignified many things in Muſicke. Firſt thoſe which the learned call *moodes*, which afterward were tearmed by the name of *tunes*. Secondly, a certaine forme of diſpoſition of the Church plain ſongs in *Longs* and *Breues* examples. If a plain ſong conſiſted all of Longes, it was called the firſt mood: if of a Long and a Briefe ſucceſſiuely, it was called the ſecond mood, &c. Thirdly, for one of the degrees of muſick, as when we ſay mood, is the dimenſion of Larges and Longs. And laſtly, for all the degrees of Muſicke, in which ſence it is commonly (though falſly) taught to all the young Schollers in Muſicke of our time: for thoſe ſignes which we vſe, do not ſignifie any mood at all, but ſtretche no further then time; ſo that more properly they might call them time perfect of the more prolation, &c. then *mood* perfect of the more prolation.

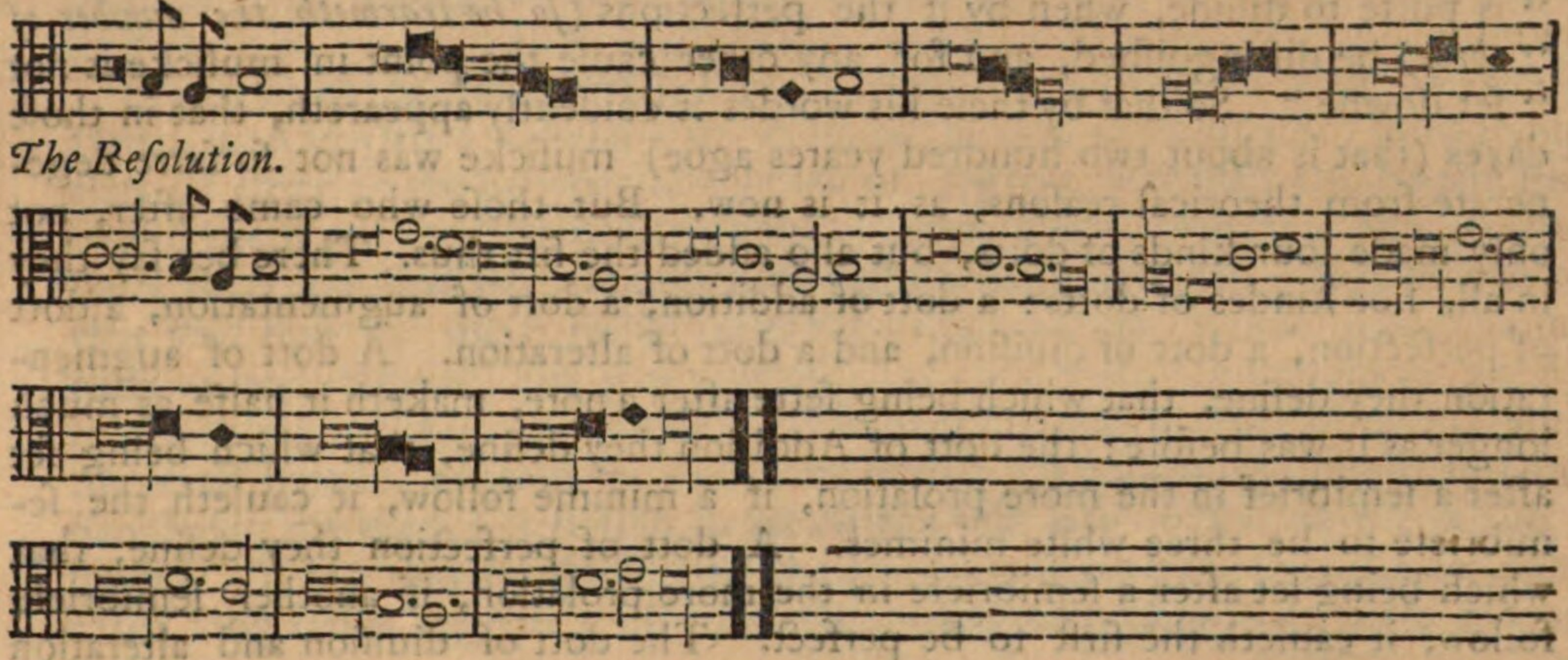
Page 10. *line* 4. *The reſtes.*] Reſtes are of two kindes, that is, either to be told, or not to be told: thoſe which are not to be told be alwayes ſette before the ſong (for what purpoſe wee ſhall know hereafter) thoſe which are to be told, for two cauſes cheefly were inuented. Firſt, to giue ſome leaſure to the ſingers to take breath. The ſecond, that the points might follow in Fuge one vpon another, at the more eaſe, and to ſhew the ſinger how farre he might let the other goe before him before he began to follow. Some reſtes alſo (as the minime and crotchet reſtes) were deuiſed, to auoide the harſhneſſe of ſome diſcord, or the following of two perfect concords together.

But it is to be noted, that the Long reſt was not alwayes of one forme: for when the Long contained three Briefs, then did the Long reſt reach ouer three ſpaces; but when the Long was imperfect, then the Long reſt reached but ouer two ſpaces as they now vſe them.

Page 10. *line* 7. *Ligatures.*] Ligatures were deuiſed for the Ditties ſake, ſo that how many notes ſerued for one ſyllable, ſo many notes were tied together. Afterwards they were vſed in ſongs hauing no dittie, but only for breuitie of writing: but now a dayes our ſongs conſiſting of ſo ſmall notes, few Ligatures be therein vſed; for *minimes*, and figures in time ſhorter than *minimes* cannot bee tied or enter in ligature. But that defect might be ſupplyed by daſhing the ſigne of the degree either with one ſtroke, or two, and ſo cauſe the Ligable figures to ſerue any ſmall quantitie of time we liſt. But becauſe in the booke I haue ſpoken nothing of black or halfe black ligatures, I thought it not amiſſe, to ſet downe ſuch as I haue found vſed by other Authors and collected by Frier *Zaccone*, in the 45. chapter of the firſt booke of practiſe of Muſicke, with the reſolution of the ſame in other common notes.



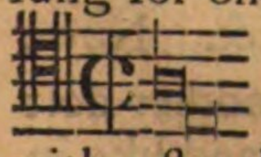
The Reſolution.



The Reſolution.

And by theſe few the diligent Reader may eaſily collect the value of any other: wherefore I thought it ſuperfluous to ſet downe any more, though infinite more might be found.

Page 12. *line* 19. *Dotts*] A dott is a kinde of Ligature, ſo that if you would tie a ſemibrief and a minime together, you may ſet a dott after the ſemibriefe, and ſo you ſhall binde them. But it is to be underſtood, that it muſt be done in notes ſtanding both in one key, elſe will not the dott augment the value of the note ſet before it. But if you would tie a ſemibriefe and a minime, or two minimes together, which ſtand not both in one key, then muſt you vſe the forme of ſome note ligable (for as I tolde you before, the minime and ſmaller figures then it, bee not ligable) and marke the ſigne of degree, with what diminution is fitteſt for your purpoſe: example. There bee two minimes the one ſtanding in *Alamire*, the other in *Elami*: if you muſt needs haue them ſung for one ſyllable, or be tied together, then may you ſet them downe thus:



as though they were ſemibriefs, but daſhing the ſigne of the time with a ſtroake of diminution to make them minimes. But if you thinke that would not be perceiued, then may you ſette down numbers before them thus $\frac{2}{1}$,

which

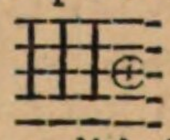
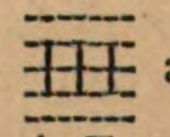
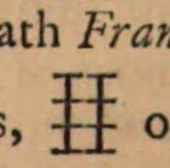
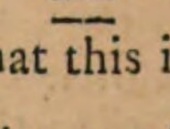
which would haue the ſame effect: but if that pleaſed you no more than the other, then might you ſet them in tied briefs with this ⊄ or this $\frac{4}{1}$ ſigne before them, which were all one matter with the former.

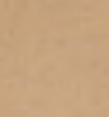
Page 12. *line* 20. *A dott of Augmentation.*] Some tearme it a dott of addition, ſome alſo a dott of perfection, not much amiſſe: but that which now is called of our muſicians a dott of perfection, is altogether ſuperfluous and of no vſe in muſicke: for after a ſemibrief in the more prolation, they ſet a dott, though another ſemibrief follow it: but though the dott were away, the ſemibriefe of it ſelfe is perfect. The Author of the Treatiſe *De quatuor principalibus*, ſayth thus; "Take it for certaine that the point or dott is ſet in wrote ſong for two "cauſes, that is, either for perfection or diuiſions ſake, although ſome haue "falſly put the point for other cauſes, that is, for imperfections and alterations "ſake, which is an abſurditie to ſpeake. But the dott following a note, will "make it perfect, though of the owne nature it be vnperfect. Alſo the point "is putte to diuide, when by it the perfections *(ſo he tearmeth the number of "three)* be diſtinguiſhed, and for any other cauſe the point in muſicke is not "ſet downe." So that by theſe his wordes it euidently appeareth, that in thoſe dayes (that is about two hundred yeares agoe) muſicke was not ſo farre degenerate from theorical reaſons, as it is now. But thoſe who came after, not only made four kinds of dotts, but alſo added the fift thus. There bee ſay they in all, fiue kindes of dotts: a dott of addition, a dott of augmentation, a dott of perfection, a dott of diuiſion, and a dott of alteration. A dott of augmentation they define, that which being ſette after a note, maketh it halfe as much longer as it was before: the dott of Addition they define, that which being ſet after a ſemibrief in the more prolation, if a minime follow, it cauſeth the ſemibriefe to be three white minimes. A dott of perfection they define, that which being ſet after a ſemibriefe in the more prolation, if another ſemibriefe follow, it cauſeth the firſt to be perfect. The dott of diuiſion and alteration they define, as they be in my booke. But if we conſider rightly, both the dott of Addition, of Augmentation, and that of Alteration, are contained vnder that of perfection: for in the leſſe prolation, when a ſemibriefe is two minimes, if it haue a dott and be three, then muſt it bee perfect: and in the more prolation, when two minimes come betwixt two ſemibriefes, or in time perfect, when two ſemibriefs come betwixt two briefs which be perfect; the laſt of the two minimes is marked with a dott, and ſo is altered to the time of two minimes: and the laſt of the two ſemibriefes is likewiſe marked with a dott, and is ſung in the time of two ſemibriefes, which is onley done for perfections ſake, that the ternarie number may be obſerued: yet in ſuch caſes of alteration ſome call that a point of diuiſion. For if you diuide the laſt ſemibrief in time perfect from the brief following, either muſt you make it two ſemibriefes, or then perfection decaies: ſo that the point of alteration may either be tearmed a point of perfection, or of diuiſion. But others who would ſeeme very expert in muſicke, haue ſet downe the points or dotts thus: this dott (ſay they) doth perfect C▪. Now this dott ſtanding in this place O.▪ doeth imperfect. Nowe the dott ſtanding in this place O▪ takes away the third part, and another dott which ſtandeth vnder the note takes away the one halfe, as heere ▪ and like in all notes. But to refute this mans opinion (for what or who he is I know not)

I neede

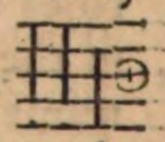
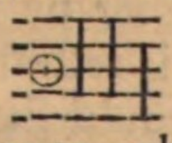
I neede no more then his owne wordes, for (ſaith he) if the dott ſtand thus O.■ it imperfecteth, if thus O■ it taketh away the third part of the value. Nowe I pray him, what difference he maketh betwixt taking away the third part of the value, and imperfection? If he ſay (as he muſt needes ſay) that taking away the thirde part of the value is to make vnperfect, then I ſay he hath done amiſſe, to make one point of imperfection, and another of taking away the third part of a notes value.

Againe, all imperfection is made either by a note, reſte, or colour: but no imperfection is made, by a dott, therefore our Monke (or whatſoeuer he were) hath erred, in making a point of imperfection. And laſtly, all diminution is ſignified, either by the daſhing of the ſigne of the degree, or by proportionate numbers, or by a number ſette to the ſigne, or elſe by aſſcription of the Canon: but none of theſe is a dott, therefore no diminution (for, taking away halfe of the note is diminution) is ſignified by a dott, and therefore none of his rules be true ſauing the firſt, which is, that a dott following a blacke briefe perfecteth it.

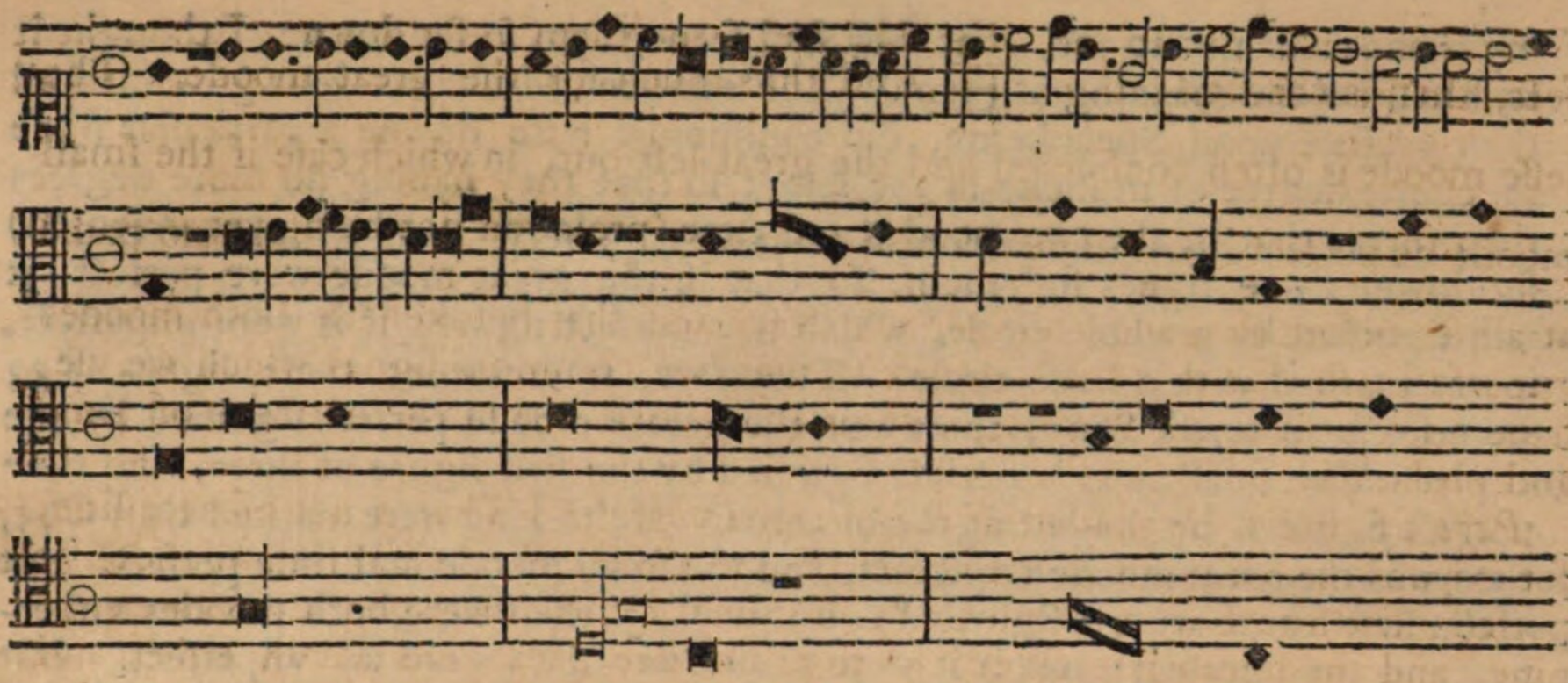
Page 13. *line* 3. *Thoſe who.*] That is *Franchinus Gaufurius*, *Peter Aron*, *Glareanus*, and at a word all who euer wrote of the Art of Muſicke. And though they all agree in the number and forme of degrees, yet ſhall you hardly finde two of them tell one tale for the ſignes to know them. For time and prolation there is no controuerſie, the difficultie reſteth in the moodes. But to the end that you may the more eaſily vnderſtand their nature, I haue collected ſuch rules as were requiſite for that purpoſe, and yet could not ſo well be handled in the booke. The moode therefore was ſignified two manner of waies, one by numerall figures, another by pauſes or reſtes. That way by numbers I haue handled in my booke, it reſteth to ſet downe that way of ſhewing the moode by pauſes. When they would ſignifie the great mood perfect, they did ſet downe three long reſtes together. If the leſſe moode were likewiſe perfect, then did euery one of thoſe long reſtes take vp three ſpaces thus,  but if the great moode were perfect, and the leſſe moode vnperfect, then did they likewiſe ſet down three long reſtes, but vnperfect in this manner,  and though this way bee agreeable both to experience and reaſon, yet hath *Franchinus Gaufurius* ſet downe the ſigne of the great moode perfect thus,  of the great moode vnperfect he ſetteth no ſign, except one would ſay that this is it;  for when he ſets down that moode, there is ſuch a daſhe before it, touching all the fiue lines. But one may iuſtly doubt if that bee the ſigne of the moode, or ſome ſtroke ſet at the beginning of the lines. But that ſigne which he maketh of the great moode perfect, that doth *Peter Aron* ſet for the great moode imperfect, if the leſſe mood be perfect. But (ſaith he) This is not of neceſſitie, but according as the compoſition ſhall fall to be, the leſſe moode perfect not being ioyned with the great moode imperfect. So that when both moodes bee imper-

fect, then is the ſigne thus,  And thus much for the great moode. The leſſe moode is often conſidered and the great left out, in which caſe if the ſmall moode be perfect it is ſignified thus, if it be vnperfect, then is there no pauſe at all ſet before the ſong, nor yet any cifer, and that betokeneth both moodes vnperfect: ſo that it is moſt manifeſt, that our common ſignes which we vſe, haue no reſpect to the moodes, but are contained within the boundes of time and prolation.

Page 15. *line* 7. *In this moode it is alwayes vnperfect*] That is not of neceſſitie, for if you putte a point in the center of the circle, then will the prolation be perfect, and the Large be worth 81. minimes, and the Long 27. the briefe nine, and the ſemibriefe three: ſo that moodes great and ſmall, time, and prolation, will altogether be perfect.

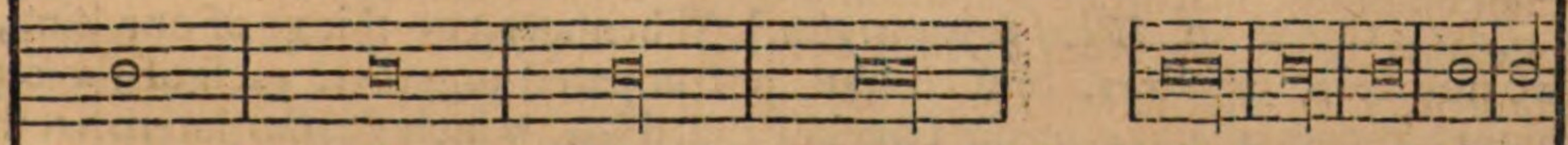
Page 20. *line* 12. *Perfect of the more.*] This (as I ſaid before) ought rather to be tearmed time perfect of the more prolation, then moode perfect, and yet hath it been rec ived by conſent of our Engliſh practicioners, to make the Long in it three briefes, and the Large thrice ſo much. But to this day could I neuer ſee in the workes of any, either ſtrangers or Engliſhmen, a Long ſet for 3. briefes with that ſigne, except it had either a figure of three, or three modal reſts ſett before it, *Zar. vol.* 1. *part* 3. *cap.* 67. *Zacc. lib.* 2. *cap.* 14. But to the end that you may know when the reſtes be to be told, and when they ſtand only for the ſigne of the moode, you muſt mark if they be ſet thus,  in which caſe they are not to be told: or thus,  and then are they to be numbred. Likewiſe you muſt make no accompte whether they be ſet thus, or thus, for both thoſe be one thing ſignifieing both moodes perfect.

Page 20. *line* 20. *The perfect of the leſſe.*] This firſt cauſed me to doubt of the certaintie of thoſe rules which being a childe I had learned: for whereas in this ſigne I was taught that euerie Large was 3. Longes, and euerie Long three Briefes, I finde neither reaſon nor experience to proue it true. For reaſon (I am ſure) they can alledge none, except they will vnder this ſigne O comprehende both moode and time, which they can neuer proue. Yet do they ſo ſtick to their opinions, that when I told ſome of them (who had ſo ſet it down in their bookes) of their error, they ſtood ſtiffely to the defence thereof, with no other argument, then that it was true. But if they will reaſon by experience, and regard how it hath beene vſed by others, let them looke in the maſſe of M. *Tauerner*, called *Gloria tibi trinitas*, where they ſhall finde examples enowe to refute their opinion, and confirme mine. But if they thinke maiſter *Tauerner* partiall, let them looke in the workes of our Engliſh doctors of muſicke, as *D. Farfax*, *D. Newton*, *D. Cooper*, *D. Kirby*, *D. Tie*, and diuers other excellent men, as *Redford*, *Corniſh*, *Piggot*, *White* and M. *Tallis*. But if they will truſt none of all theſe, here is one example which was made before any of the aforenamed were borne.



And this ſhall ſuffice at this time for the vnderſtanding of the controuerted moodes. But to the ende thou mayſt ſee how many wayes the moodes may be diuerſly ioyned, I haue thought good to ſhew thee a table, vſed by two good muſicians in *Germanie*, and approued by Fryer *Lowyes Zaccone*, in the 57 chap. of his ſecond booke of practiſe of muſicke.

		Mood.		*Strokes, that is meaſures.*					
Prolation.	*Time.*	*Small.*	*Great.*						
Perfect	Perfect	Perfect	Perfect	⊙ 3	81	27	9	3	1
Perfect	Perfect	Imperfect	Imperfect	⊙ 3	36	18	9	3	1
Imperfect	Perfect	Perfect	Perfect	O 3	27	9	3	1	½
Imperfect	Perfect	Imperfect	Imperfect	C 3	12	6	3	1	½
Perfect	Imperfect	Perfect	Imperfect	⊙ 2	36	18	6	3	1
Perfect	Imperfect	Imperfect	Imperfect	⊙ 2	24	12	6	3	1
Imperfect	Imperfect	Perfect	Imperfect	O 2	12	6	2	1	½
Imperfect	Imperfect	Imperfect	Imperfect	C 2	8	4	2	1	½
Perfect	Perfect	Imperfect	Imperfect	⊙	36	18	9	3	1
Perfect	Imperfect	Imperfect	Imperfect	⊙	24	12	6	3	1
Imperfect	Perfect	Imperfect	Imperfect	O	12	6	3	1	½
Imperfect	Imperfect	Imperfect	Imperfect	C	8	4	2	1	½



But by the way you muſt note, that in all Moodes (or rather ſignes) of the more prolation, he ſetteth a minime for a whole ſtroke, and proueth it by examples out of the maſſe of *Paleſtin*, called *l' home armè*. There is alſo another way of ſetting downe the degrees, which becauſe I had not ſeene practiſed by any Muſician, I was determined to haue paſſed in ſilence. But becauſe ſome of

my

my friends affirmed to me, that they had ſeene them ſo ſet downe, I thought it beſt to ſhew the meaning of them. The auntient Muſicians who grounded all their practiſe vpon Speculation, did commonlie ſette downe a particular ſigne for euerie degree of muſicke in the ſong: ſo that they hauing no more degrees then three, that is, the two moodes and time (prolation not being yet inuented) ſet downe three ſignes for them, ſo that if the great moode were perfect, it was ſignified by a whole circle, which is a perfect figure: if it were imperfect, it was marked with a halfe circle. Therefore, whereſoeuer theſe ſignes ⊙ 3 3 were ſet before any Song, there was the greate moode perfect ſignified by the circle. The ſmall moode perfect ſignified by the firſt figure of three, and time perfect ſignified by the laſt figure of three. If the ſong were marked thus C 3 3, then was the great moode unperfect, and the ſmall moode and time perfect. But if the firſt figure were a figure of two thus C 2 3, then were both moodes vnperfect and time perfect: but if it were thus C 2 2, then were all vnperfect. But if in all the ſong there were no Large, then did they ſet downe the ſignes of ſuch notes as were in the ſong: ſo that if the circle or ſemicircle were ſet before one onely cifer, as ○ 2 then did it ſignifie the leſſe mood, and by that reaſon that circle now laſt ſet downe with the binarie cifer following it, ſignified the leſſe mood perfect, and time vnperfect. If thus ☾ 3 then was the leſſe moode vnperfect and time perfect. If thus C 2, then was both the leſſe moode and time vnperfect, and ſo of others. But ſince the prolation was inuented, they haue ſet a pointe in the circle or halfe circle, to ſhew the more prolation, which notwithſtanding altereth nothing in the moode nor time. But becauſe (as *Peter Aron* ſayth) theſe are little vſed now at this preſent, I will ſpeake no more of it, for this will ſuffice for the vnderſtanding of any ſong which ſhall be ſo markt: and whoſoeuer perfectly vnderſtandeth and keepeth that which is alreadie ſpoken, will finde nothing pertaining to the moodes to be hard for him to perceiue.

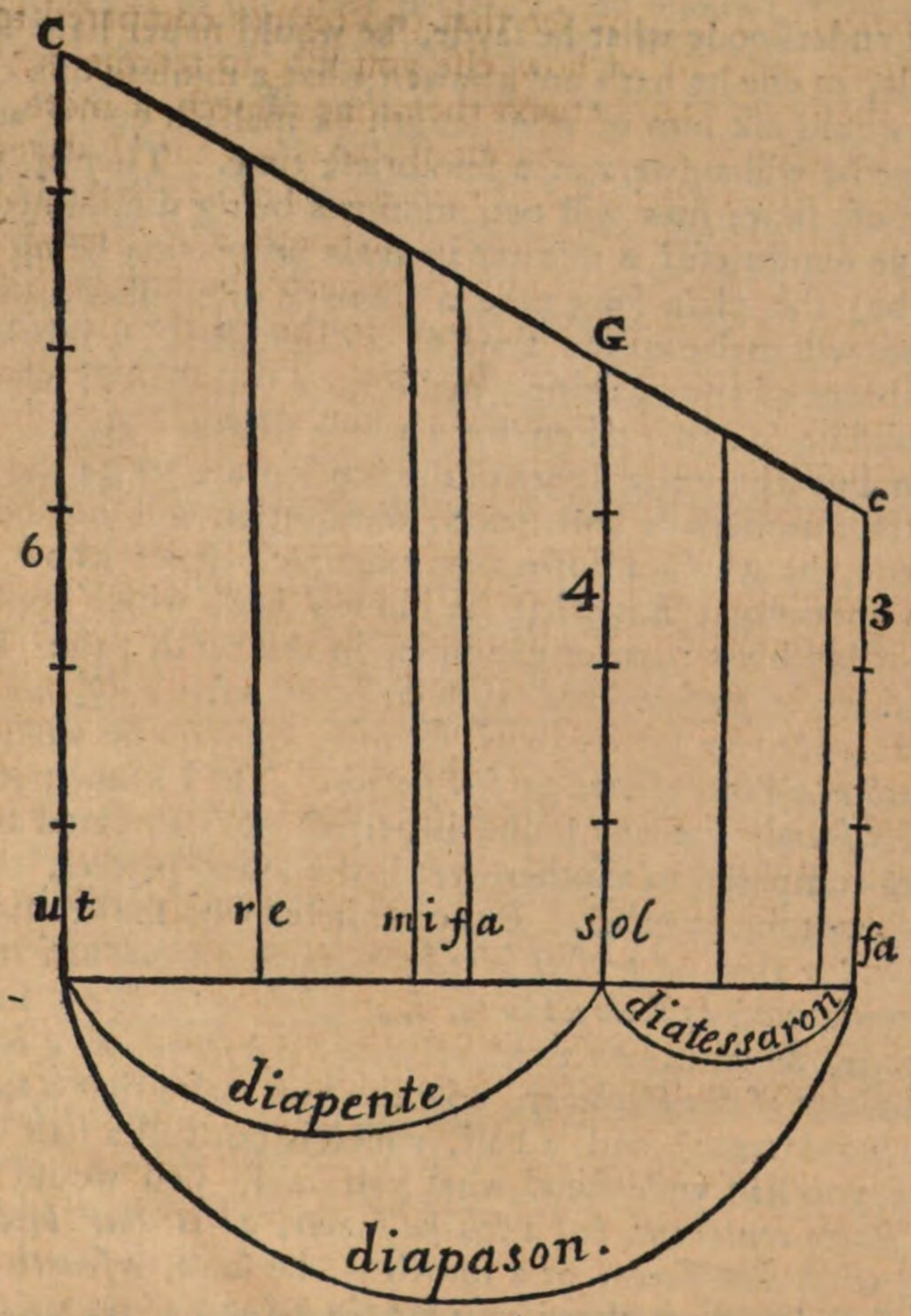
Page 28. *line* 31. *Augmentation.*] If the more prolation be in one part with this ſigne ⊙ and the leſſe in the other with this ○ then is euerie perfect ſemibrief of the more prolation worth three of the leſſe: and euerie vnperfect ſemibrief (that is, if it haue a minime following it) worth two, and the minim one. But if the leſſe prolation be in the other parts with this ſigne C euerie perfect ſemibriefe of the more prolation is worth ſixe of the leſſe, and the vnperfect ſemibriefe worth foure, and euerie minime two, as in the example of *Iulio Rinaldi*, ſet at the ende of the firſt part of the booke after the proportions, may be perceiued.

Page 31. *line* 20. *What is proportion.*] When any two things of one kind, as two numbers, two lines, or ſuch like are compared together, each of thoſe two thinges ſo compared, is of the Greekes called ὅρος, which *Boetius* interpreteth in Latin *Terminus*, in Engliſh we haue no proper worde to ſignifie it. But ſome keepe the Latin, and call it *Terme:* and that compariſon of thoſe two things is called of the Greekes λόγος καὶ σχέσις, that is as the Latins ſay, *Ratio & habitudo*, in Engliſh we haue no word to expreſſe thoſe two. But hitherto we haue abuſiuely taken the worde proportion in that ſenſe. What proportion is we ſhall knowe hereafter: but with what Engliſh word ſoeuer wee expreſſe thoſe

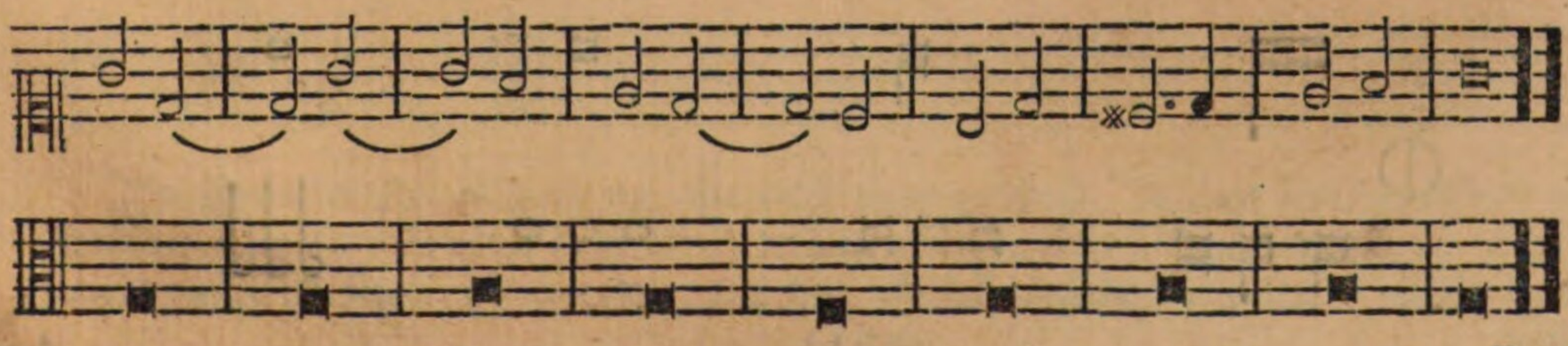
ratio

ratio and *habitudo*, they ſignifie this, how one terme is in quantitie to another: as if you compare 3 and 6 together, and conſider how they are one to another, there will be two termes the firſt three, and the latter ſixe, and that compariſon and as it were reſpect of the one vnto the other, is that *ratio* and *habitudo*, which wee ſpake of. Now theſe things which are compared together, are either æquall one to another, as fiue to fiue, an elle to an elle, an aker to an aker, &c. and then is it called *æqualitatis ratio*, reſpect of æqualitie, which we falſly tearme proportion of æquality, or then vnæquall, as three to ſixe, a handbredth to a foot, &c. in which caſe it is called *inæqualis*, or *inæqualitatis ratio*. Now this reſpect of equalitie is ſimple, and alwayes one, but that of inæqualitie is manifold: wherefore it is diuided into many kindes, of which ſome the Greekes terme πρόλογα, and other ſome ὑπόλογα. Thoſe kindes they terme πρόλογα, wherein the greater terme is compared to the leſſe, as ſix to three, which of the late barbarous writers, is termed proportion of the greater inæqualitie: and by the contrarie, thoſe kindes they terme ὑπόλογα, where the leſſe terme is compared to the greater, as 4. to ſix, which they terme the leſſe inæqualitie. Of eache of theſe two kinds there be found fiue *ſpecies* or formes, three ſimple and two compound. The ſimple *prologa* ar *multiplex ſuperparticular*, and *ſuperpartient* compound. *Prologa* ar *multiplex ſuperparticular & multiplex ſuperpartient*. *Multiplex ratio*, is when the greater terme doth ſo containe the leſſe, as nothing wanteth or aboundeth, as ten and fiue: for ten doth twice containe fiue preciſely, and no more nor leſſe, of which kinde there bee many formes. For when the greater containeth the leſſe twiſe, then is it called *Dupla ratio*, if thriſe *tripla*, if foure times *quadrupla*, and ſo infinitely. *Superparticularis ratio*, which the Greeks call ἐπιμόριος, is when the greater terme containeth the leſſe once with ſome one part ouer: which one part, if it be the halfe of the leſſer term, then is the reſpect of the greater to the leſſer called *ſeſquiplex*, and *ſeſquialtera ratio*, as three to two. If it be the third part, it is called *ſeſquitertia*, as foure to three: if it be the fourth part, it is called *ſeſquiquarta*, as fiue to foure, and ſo of others. *Superpartiens* which the learned called ἐπιμερὴς λόγος, is when the greater terme containeth the leſſe once, and ſome partes beſides, as fiue doth comprehend three once, and moreouer two third parts of 3, which are two vnities, for the vnitie is the thirde part of three: and ten comprehendeth ſix once, and beſides two third parts of 6, for 2 is the third part of ſixe: in which caſe it is called *ratio ſuperbipartiens tertias*, and ſo of others according to the number and names of the partes which it containeth. *Multiplex ſuperparticulare*, is when the greater terme comprehendeth the leſſe more then once, and beſides ſome one part of it: as 9 to 4, is *dupla ſeſquiquarta*, becauſe it containeth it twiſe, and moreouer, one fourth part of it. Likewiſe 7 is to 2. *tripla ſeſquialtera*, that is *multiplex*, becauſe it containeth 2 often, that is thrice: and *ſuperparticular*, becauſe it hath alſo a halfe of two: that is one, and ſo of others: for of this kinde there be as many formes as of the ſimple kindes *multiplex* and *ſuperparticular*. *Multiplex*, *ſuperpartiens*, is eaſilie knowen by the name, example 14 to 5 is *multiplex ſuperpartiens*. *Multiplex*, becauſe it containeth 5 twiſe, and *ſuperpartiens*, becauſe it hath foure fift parts more, and ſo 14 to 5 is *dupla ſuperquadripartiens quintas*, for of this kind there be ſo many formes as of *multi-*

plex and *ſuperpartiens*. Thus you ſee that two termes compared together, containe *ratio*, *habitudo*, *reſpecte*, or how elſe you liſte to tearme it. But if the termes be more then two, and betwixt them one reſpect or more, then doe the Greekes by the ſame word λόγος, tearme it ἀναλογία, the Latines call it *Proportio*, and define it thus, *Proportio eſt rationum ſimilitudo*. And *Ariſtotle* in the fift booke of his Morals, *ad Nicomachum*, defineth it *Rationum æqualitas:* as for example. Let there be three numbers, wherof the firſt hath double reſpect to the ſecond, and the ſecond double reſpect to the third thus, 12, 6, 3, theſe or any ſuch like make proportion or *Analogie*. The Arithmeticians ſet downe in their bookes many kinds of proportions, but we will touch but thoſe three which are ſo common euerie where in the workes of thoſe chiefe Philoſophers *Plato* and *Ariſtotle*, and be theſe, *Geometrical*, *Arithmetical*,' and *Harmonical*. *Geometrical* proportion (which properly is proportion) is that which two or more æquall *habitudes* do make, as I ſhewed you euen now, and is either *coniunct* or *diſiunct*. *Coniunct* proportion, is when the middle terme is twice taken thus, as 16 to 8, ſo are 8 to 4, and 4 to 2, and 2 to 1, for here is euery where double habitude. *Diſiunct* proportion, is when the middle termes be but once taken thus, as 16 to 8, ſo 6 to 3. Arithmeticall proportion, is when between two or more termes is the ſame, not habitude but difference, as it is in the naturall diſpoſition of numbers thus, 1, 2, 3, 4, 5: for here euery terme paſſeth other, by one onely, or thus, 2, 4, 6, 8, 10, 12, where euerie number paſſeth other, by two, or any ſuch like. But *Harmonicall* proportion is that, which neither is made of æqual *habitudes*, nor of the like differences: but when the greateſt of three termes is ſo to the leaſt as the differences of the greateſt and middle termes, is to the difference of the middle and leaſt example. Here be three numbers 6, 4, 3, whereof the firſt two are in *ſeſquialtera* habitude, and the latter two, are in *ſeſquitertia*: you ſee here is neither like habitude, nor the ſame differences, for four is more then three by one, and ſix is more then four by two: but take the difference betwixt ſix and foure, which is two, and the difference of 4 and 3, which is 1, and compare the differences together, you ſhall find 2 to 1, as 6 is to 3, that is *dupla* habitude. And this is called *harmonicall* proportion, becauſe it containeth the habitudes of the Conſonantes amongeſt themſelues: as, Let there bee three lines taken for as many ſtringes or Organ-pipes, let the firſt be ſix foot long, the ſecond foure, the thirde three: that of ſixe will be a *diapaſon* or eight to that of three, and that of foure will be a *diapente* or fift aboue that of ſixe, thus:

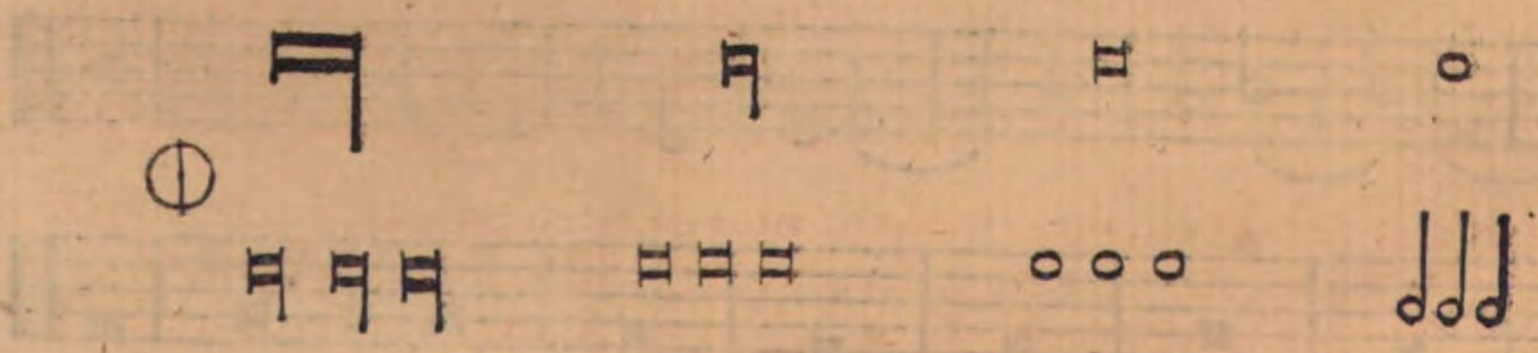


Thus you ſee what proportion is, and that proportion is not properlie taken in that ſenſe wherein it is vſed in the booke: yet was I conſtrained to vſe that word for lacke of a better. One whoſe booke came lately from the preſſe, called the *Pathwaie to Muſicke*, ſetting down the proportions calleth them a great proportion of inequalitie, and a leſſe proportion of inequalitie: and a little after treating of *Dupla*, he ſetteth downe words which hee hath tranſlated out of *Loſſius* his Muſicke, but it ſeemeth hee hath not vnderſtood too well, for (ſaith he) *dupla* is that which taketh from all notes and reſts the halfe value, &c. and giueth this example:



But

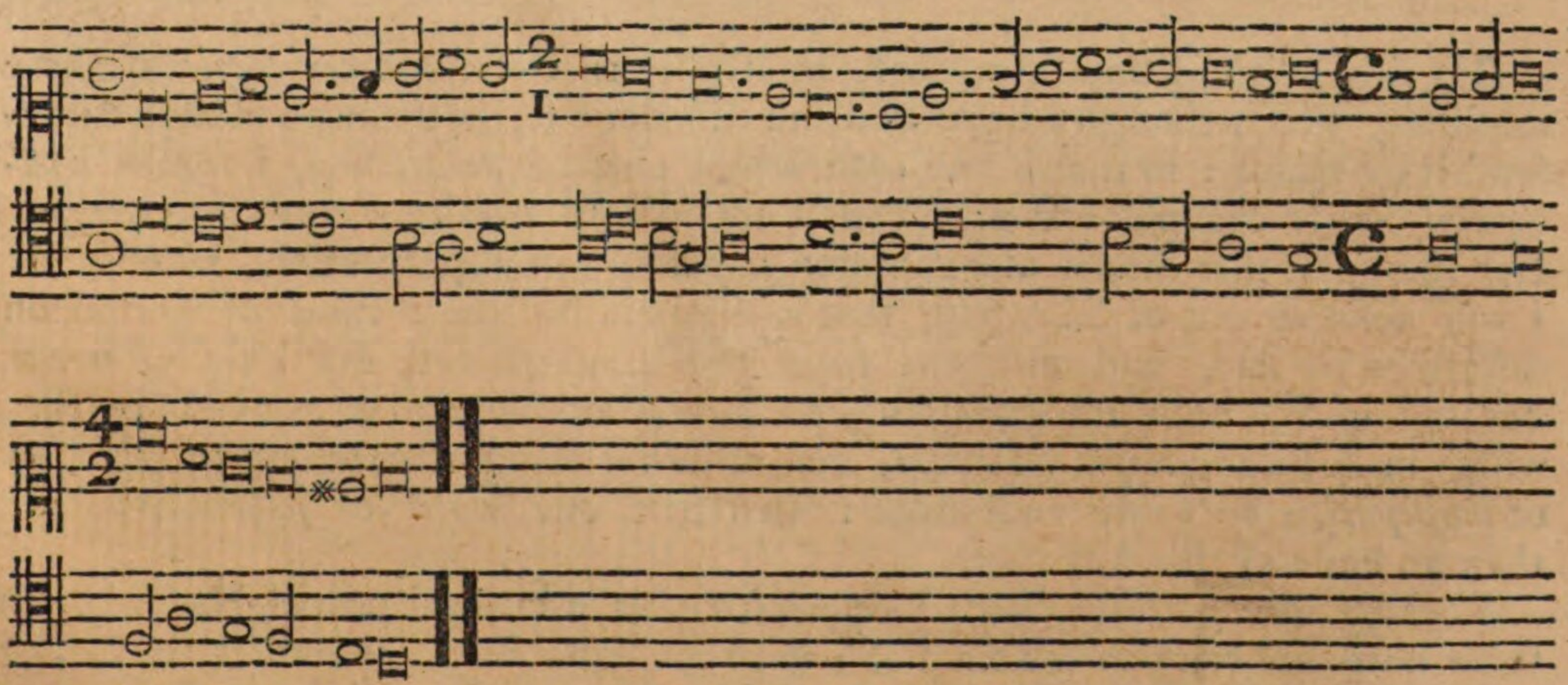
But if he had vnderſtoode what he ſayde, he would neuer haue ſette downe this for an example, or elſe he hath not knowen what a minime or a crotchet is. But if I might, I would aſk him of what length he maketh euerie note of the plain ſong? I knowe he will anſwere of a ſemibriefe time. Then if your plain ſong be of a ſemibriefe time, how will two minimes being diminiſhed, make vp the time of a whole ſemibriefe? a minime in *dupla* proportion being but a crotchet. O but (ſaith he) the plain ſong note is likewiſe diminiſhed, and ſo the diminiſhed minimes will make vp the time of a diminiſhed ſemibriefe. But then how will one barre of your partition make vp a full ſtroke? ſeeing in the leſſe prolation a minime is neuer taken for a whole ſtroke. Again, no diminution is euer known but where the ſignes of diminution are ſet by the notes: and except you ſet the numbers in both parts, diminution will not be in both parts. But to conclude, he who ſet down that example, either know not what *dupla* was, or then vnderſtood not what he himſelf ſaid, which appeareth in many other places of his book: as for example, in the tenth page (leauing out the leafe of the title) *A perfect ſound* (ſaith he) *containeth a diſtance of two perfect ſounds.* What would he ſay by this? in mine opinion he would ſay, *A perfect ſecond containeth a diſtance of two perfect ſounds.* Yet I know not what he meaneth by a *perfect ſound:* for any ſound is perfect not compared to another: and though it were compared to another, yet is the ſound perfect, though it be not a perfect conſonant to the other. But our maſter who ſhewes ſuch *Pathwaies to Muſicke*, would ſay this, *A perfect ſecond containeth a whole note* (or as the Latines tearme it *integer tonus*) *as from vt to re, is a whole note, &c.* In the beginning of the next page, he ſaith, *An vnperfect ſecond is a ſound and a halfe:* but I pray you good M. *Guide of the Pathway*, how can you make that a ſound (for ſo you interpret the word *tonus*) and a half, which is not full a half ſound or half a *tonus?* But if you had vnderſtood what you ſaid, you would haue ſaid thus, *An vnperfect ſecond containeth but a leſs half note, as is euer betwixt mi and fa.* Alſo defining what *diateſſaron*, or a fourth is, he ſaith, *a fourth is the diſtance of the voice by a fourth.* And likewiſe, *a fift the diſtance of the voice by a fift.* Notable definitions: as in the play, the page aſking his Maſter what a *Poet* was, he, after a great pauſe and long ſtudie, anſwered that it was a *Poet.* Likewiſe, giuing the definition of a note, he ſaith, *it is a ſigne ſhewing the lowdneſſe or ſtilneſſe of the voice:* but theſe be light faults to thoſe which follow after. For the Ligatures are ſet down falſe, and comming to ſpeak of the Moods, or degrees of Muſick, he maketh no mention at all of the *leſs mood.* And defining time he ſaith, *it is a formal quantity of ſemibriefs, meaſuring them by three or by two:* and prolation he calleth a *formal quantity of minimes and ſemibriefes*: and ſhewing time perfect of the leſs prolation, he ſetteth it down thus:



And

And in the imperfect of the more prolation, he maketh two minimes to the ſemibriefe. But I am almoſt out of my purpoſe, following one *quem vincere inglorium & à quo atteri ſordidum.* For if you read his book you may ſay by it, as a great Poet of our time ſaid by anothers, *Vix eſt in toto pagina ſana libro.* What ſaid I *vix?* Take away two or three ſcales which are filched out of *Beurhuſius*, and fill vp the three firſt pages of the book, you ſhall not finde one ſide in all the book without ſome groſſe error or other. For as he ſetteth down his *dupla*, ſo doth he all his other proportions, giuing true definitions and falſe examples, the example ſtill importing the contrarie to that which was ſaid in the definition. But this is the World; Euerie one will take vpon him to write, and teach others, none hauing more need of teaching then himſelfe. And as for him of whom we haue ſpoken ſo much, one part of his book he ſtole out of *Beurhuſius*, another out of *Loſſius*, peruerting the ſenſe of *Loſſius* his wordes, and giuing examples flat to the contrarie, of that which *Loſſius* ſaith. And the laſt part of his booke treating of *Deſcant*, he tooke *verbatim* out of an old written book which I haue. But it ſhould ſeem, that whatſoeuer or whoſoeuer he was, that gaue it to the preſſe, was not the Author of it himſelfe, elſe would he haue ſet his name to it, or then hee was aſhamed of his labour.

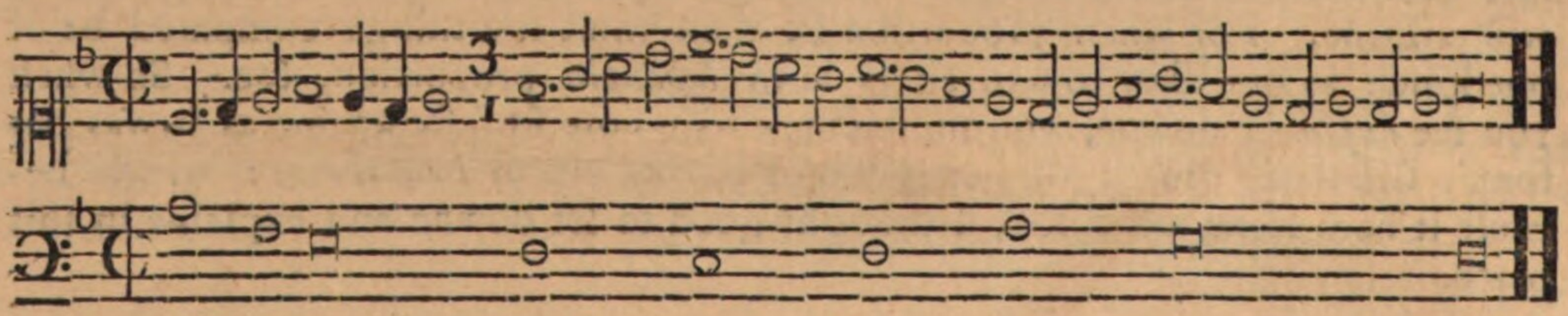
Page 31. *line* 42. *Dupla.*] I cannot imagine how the teachers (which theſe 30 or 40 years paſt haue taught) ſhould ſo far haue ſtrayed from the truth, as for no reaſon to call that common ſort of Muſick, which is in the time vnperfect of the leſſe prolation *dupla*, or that it is in *dupla* proportion, except they would ſay, that any two to one is *dupla:* which none (at leaſt who is in his right wits) will affirme. For when proportion is, then muſt the things compared be of one kind: as one aker to two akers is in *ſubdupla* proportion, &c. So when you ſee *dupla* ſet downe, you muſt ſing euerie note ſo faſte againe as it was before. *Glareanus* giueth this example of *dupla*, out of *Franchinus:* which becauſe it hath ſome difficultie, I thought good to ſet downe and explaine in this place.



The ſigne at the beginning ſheweth time perfect, ſo that euerie briefe not hauing a ſemibriefe after it is three ſemibriefes, and ſo being diminiſhed of halfe their value in *dupla* proportion, are but three minimes a peece: thoſe briefs

which in *dupla* haue a ſemibriefe following them, are ſung but in time of one ſemibriefe: the ſigne of imperfect time comming in after the proportion deſtroyeth it, but theſe numbers $\frac{4}{2}$ being the notes of *dupla* habitude, following within foure notes, make vp the proportion againe: but in the latter *dupla*, you muſt mark that the diminiſhed briefe is leſſe by a whole minime then it was in the former, becauſe the firſt followed time perfect, and the halfe of a brief in time perfect, is three minimes; the latter followed time imperfect, and the halfe of a briefe in time vnperfect, is a ſemibriefe or two minimes. Likewiſe you muſt note, that when *dupla* or any other proportion is in all the parts alike, then can it not be called proportion, ſeeing there is no compariſon of notes together, according to any imparitie of numbers.

Page 34. *line* 1. *Tripla.*] This is the common hackney horſe of all the Compoſers, which is of ſo many kindes as there be maners of writing, ſometimes all in black notes, ſometimes all in white notes, ſometimes mingled, ſometimes in briefes, ſometimes all in ſemibriefes, and yet all one meaſure. But one thing I miſlike (though it be in common vſe with vs all) that is, when we call that *tripla* wherein all the voices goe together in one time with the ſtroke of *ſeſquialtera* time, or three minimes for a ſtroke; for that is no *tripla*, but as it were a *ſeſquialtera* compared to a *ſeſquialtera:* and whereas wee commonly make *tripla* with three minimes for a ſtroke, we confound it with *ſeſquialtera.* Laſtly, true *tripla* maketh three ſemibriefes or their value in other notes to the time of one ſemibriefe, whereof *Glareanus* giueth this example out of *Coclæus.*



But this *Tripla* is double as ſwift in ſtroke as our common *tripla* of three minimes; which though I haue vſed and ſtill doe vſe, yet am not I able to defend it by reaſon: ſo that if any man would change before me, I would likewiſe willingly change, but of myſelf I am loth to breake a receiued cuſtome. But one may aſke me, if our common *tripla* be not a proportion, what it is? I will anſwere out of *Glareanus*, that it ſeemeth to be a kind of perfection flouriſhed by Art, and different from the auncient and firſt kind of order, becauſe in it, both imperfection and alteration haue place. And by this, which in *dupla* and *tripla* is ſpoken, may all other things concerning proportions of *multiplicitie* be eaſily vnderſtood: therefore one word of *ſeſquialtera*, and then an ende of this firſt part.

Page 37. *line* 9. *Seſquialtera.*] *Seſquialtera*, is a muſical proportion, wherein three notes are ſung in the time of two of the ſame kind, or rather thus: *Seſquialtera*, is a kind of muſical diminution, wherein 3 ſemibriefes or their value in other notes are ſung for two ſtrokes. But you may obiect and ſay, If that be true *ſeſquialtera*, what difference do you make betwixt it and the more prolation? Only this, that in the more prolation, a perfect ſemibriefe maketh vp a whole

ſtroke and likewiſe the value of a ſemibriefe: but in *ſeſquialtera*, the value of a ſemibriefe and a halfe doe but make one ſtroke, and a ſemibriefe of it ſelfe neuer maketh a ſtroke. And by this it appeareth, that our common *tripla* of three minimes is falſe, which is confounded both with the more prolation and *ſeſquialtera*. Therefore take that for a ſure and infallible rule which I haue ſet down in my book, that *in all muſical proportions the vpper number ſignifieth the ſemibriefe, and the lower the ſtroke*; ſo that if the proportion be noted thus $\frac{3}{2}$ three ſemibriefs or the value of three ſemibriefes muſt go to two ſtrokes, but if thus $\frac{2}{3}$ then muſt two ſemibriefes or their value make three whole ſtrokes. And let this ſuffice for the proportions. As for *Seſquitertia*, *Seſquiquarta* and ſuch like, it were folly to make many words of them, ſeeing they be altogether out of vſe, and it is a matter almoſt impoſſible to make ſweet muſick in that kind. Yet is *ſeſquitertia* one of the hardeſt proportions which can be vſed, and carrieth much more difficulty then *ſeſquiquarta*, becauſe it is eaſier to diuide a ſemibriefe into four æquall parts, then into three: nor haue I euer ſeen an example of true *ſeſquitertia* ſauing one, which *Loſſius* giueth for an example, and writeth it in Longs, making them but three ſtrokes a-peece, and the briefes one and a halfe: in ſemibriefes it is very hard, and almoſt impoſſible to vſe it, but according to our manner of ſinging, if one part ſing *ſeſquialtera* in Crotchets, and another ſing Quauers in the leſſe prolation, whereof eight go to a ſtroke, then would we ſay that that were eight to ſixe, which is *ſeſquitertia*.

But if I ſhould go about to ſay all that may be ſpoken of the proportions, I might be accounted one who knew not how to employ my time: and therefore I will conclude with one word, that proportions of *multiplicitie* might be had and vſed in any kind without great ſcruple or offence: but thoſe *ſuperparticulars* and *ſuperpartients* carry great difficulty, and haue crept into muſick I know not how: but it ſhould ſeem, that it was by meanes of the *Deſcanters*, who ſtriuing to ſing harder wayes vpon a plain ſong then their fellowes, brought in that which neither could pleaſe the ears of other men, nor could by themſelues be defended by reaſon. Here was I determined to haue made an end: but ſome more curious then diſcreet, compelled me to ſpeak ſome words more, and to giue a reaſon why after the proportions I haue ſaid nothing of the *inductions*. And therefore to be brief, I ſay that all which they can ſay of theſe *inductions*, is nothing but meer fooliſhneſſe, & *commenta otioſorum hominum qui nihil aliud agunt niſi vt inueniant quomodo in otio negotioſi videantur*. Yet I maruel, that a thing which neither is of any vſe, nor yet can be prooued by any reaſon, ſhould ſo much be ſtood vpon by them, who take vpon them to teach the youth now adayes. But yet to refute it I need no other argument then this, that not any one of them who teach it, deliuereth it as another doth. But to be plain, thoſe *inductions* be no other thing (as I ſaide in my book, *page* 104. *line* 5. *is called the induction)* but that number which any greater notes broken in ſmaller do make: as for example (though their opinions be falſe) *ſeſquialtera* or dotted ſemibriefe is the induction to their *tripla:* for ſing your *ſeſquialtera* in minimes, and you ſhall find three of them to a ſtroke. Likewiſe, breake either your *tripla* of three minimes or your dotted ſemibrief into crotchets, and ſo ſhall the dotted ſemibriefe be the induction to *ſetxupla* as they ſay: but this is ſo falſe as what is falſeſt: for in whatſoeuer notes you ſing *ſeſquialtera* it is alwayes *ſeſquialtera*, becauſe the value of a ſemibriefe and a half, doth alwaies make a full ſtroke. Break true

tripla

tripla in minimes it will make their *ſextupla:* make it in crotchets, it will make their *duodecupla*, and this is it which they call their inductions; which it ſhall be enough for the ſcholler to vnderſtand when he heareth them named: for no muſician (if he can but break a note) can miſſe the true vſe of them. It reſteth now to giue a reaſon why I haue placed that table of proportions in my book, ſeeing it belongeth no more to muſick, then any other part of Arithmetick doth (Arithmetick you muſt not take here in that ſence as it is commonly for the Art of calculation, but as it is taken by *Euclide*, *Nichomachus*, *Boetius* and others) but the reaſon why I ſet it there, was to help the vnderſtanding of many young practicioners, who, though they ſee a ſong marked with numbers (as thus $\frac{8}{3}$ for example) yet doe they not know what proportion that is. And therefore if they doe but look vpon the numbers, and marke the concourſe of the lines in cloſing them, they ſhall there plainly find ſet down, what relation one of thoſe numbers hath to another.

Vpon the Second Part.

Page 76. line 25. The name of deſcant.] This part is the ſecond member of our diuiſion of practical muſicke, which may be properly tearmed *ſyntactically*, *poetically*, or *effectiue:* and though I dare not affirme that this part was in vſe with the muſicians of the learned age of *Ptolmæus*, or yet of that of *Boetius:* yet may I with ſome reaſon ſay, that it is more auncient then wrote ſong, and only by reaſon of the name which is *contrapunto* an Italian word deuiſed ſince the *Gothes* did ouerun *Italy*, and changed the Latine tongue into that barbariſm which they now vſe. As for the word itſelf, it was at that time fit enough to expres the thing ſignified, becauſe no diuerſitie of notes being vſed, the muſicians in ſtead of notes did ſet down their muſicke in plaine dotts or points: but afterwards that cuſtome being altered by the diuerſitie of formes of notes, yet the name is retained amongſt them in the former ſignification, though amongſt vs it be reſtrained from the generality, to ſignifie that ſpecies or kind, which of all others is the moſt ſimple and plain, and inſtead of it we haue vſurped the name of *Deſcant*. Alſo by continuance of time, that name is alſo degenerated into another ſignification, and for it we vſe the word *ſetting* or *compoſing*. But to leaue *ſetting* and *compoſing*, and come to the matter which now we are to intreat of, the word *deſcant* ſignifieth in our tongue, the form of ſetting together of ſundry voices or concords for producing of harmony: and a muſician if he hear a ſong ſung and miſlike it, he will ſay the *Deſcant* is naught. But in this ſignification it is ſeldome vſed: and the moſt common ſignification which it hath, is the ſinging *ex tempore* vpon a plain ſong: in which ſence there is none (who hath taſted the firſt elements of muſick) but vnderſtandeth it. When deſcant did begin, by whom and where it was inuented is vncertain, for it is a great controuerſie amongſt the learned if it were known to the antiquitie, or no. And diuers do bring arguments to proue, and others to diſproue the antiquity of it: and for diſprouing of it, they ſay that in all the works of them who haue written of muſick before *Franchinus*, there is no mention of any more parts then one, and that if any did ſing to the harpe (which was their moſt vſual inſtrument)

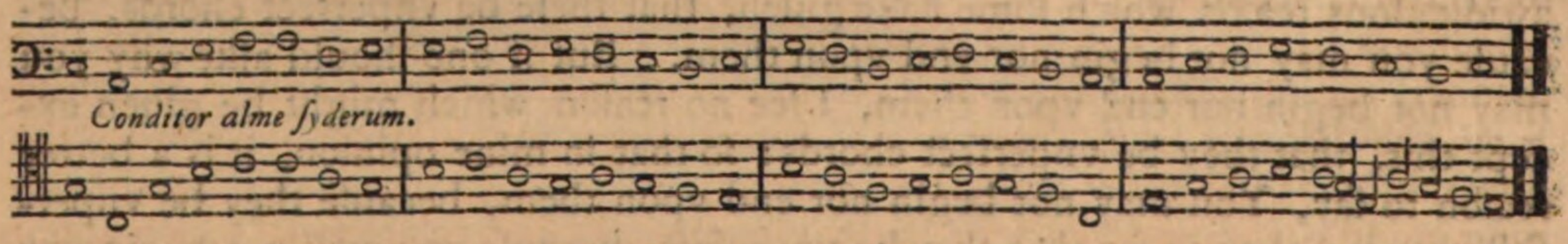
ſtrument) they ſung the ſame which they plaied. But thoſe who would affirme that the ancients knew it, ſay: That if they did not know it, to what ende ſerued all thoſe long and tedious diſcourſes and diſputations of the conſonants wherein the moſt part of their works are conſumed? But whether they knew it or not, this I will ſay, that they had it not in half that varietie wherein we now haue it, though we read of much more ſtrange effects of their muſicke then of ours.

Page 76. *line* 33. *Intarualla, or diſtances both Concords and Diſcords.*] As for the Conſonants or Concords, I do not think that any of thoſe which we call vnperfect chords, were either in vſe or acknowledged for Conſonants, in the time of thoſe who profeſſed muſick before *Guido Aretinus*, or of *Guido* himſelf. *Boetius* ſetting downe the harmonicall proportions and the Conſonants which ariſe of them, talketh of *quadrupla*, *tripla*, *dupla*, *ſeſquialtera*, and *ſeſquitertia*, which make *diſdiapaſon*, *diapente cum diapaſon*, *diapaſon*, *diapente*, and *diateſſaron*, or as we ſay, a *fiftcenth*, a *twelfth*, an *eighth*, a *fift*, and a *fourth*. But why they ſhould make *diateſſaron* a Conſonant, ſeeing it mightily offendeth the eare, I ſee no reaſon, except they would make that Geometricall rule of *paralell* lines true in conſonants of muſicke: *Quæ ſunt vni & eidem parallelæ, ſunt etiam inter ſe parallelæ*, and ſo make thoſe ſounds which to one and the ſelfe ſame are conſonants, to be likewiſe conſonants amongſt themſelues. But if any man would aſke me a reaſon why ſome of thoſe conſonants which we vſe are called perfect, and other ſome vnperfect; I can giue him no reaſon, except that our age hath tearmed thoſe Conſonants perfect, which haue beene in continuall vſe ſince muſicke began: the others they tearme vnperfect, becauſe they leaue, in the minde of the ſkilfull hearer, a deſire of comming to a perfect chord. And it is a ridiculous reaſon which ſome haue giuen, that theſe be vnperfect chords, becauſe you may not begin nor end vpon them. But if one ſhould aſke why you may not begin nor end vpon them, I ſee no reaſon which might be giuen except this, that they be vnperfect chords: ſo that in mine opinion, it is a better reaſon to ſay, You may not begin nor end vpon them, becauſe they be vnperfect chords: then to ſay that they be vnperfect, becauſe you may not begin nor end vpon them. And if the cuſtome of muſicians ſhould ſuffer it to come in practice, to begin and end vpon them, ſhould they then become perfect chords? No verily. For I can ſhew many ſongs compoſed by excellent men (as *Orlando de Laſſus*, *M. White*, and others) which begin vpon the ſixt: and as for the third, it was neuer counted any fault, either to begin or end vpon it: and yet will not any man ſay, that the third is a perfect chord. But if mine opinion might paſſe for a reaſon, I would ſay that all ſounds contained in habitude of multiplicity, or ſuperparticularity, were of the olde muſicians eſteemed conſonants: which was the cauſe, that they made the *diateſſaron* a Conſonant, although it were harſh in the eare. The *tonus* or whole note is indeed comprehended vnder ſuperparticular habitude, that is *ſeſquioctaua:* but they counted it the beginning of conſonance, and not a conſonant it ſelfe. The *ſeſquitonus*, *ditonus*, *ſemitonium cum diapente*, and *tonus cum diapente*, (that is, our flat and ſharpe thirds and ſixes) they did not eſteeme conſonants, becauſe they were not in habitude of multiplicity or ſuperparticularity, but vnder ſuperpartients: the firſt and ſecond betweene *ſeſquitertia* and *ſeſquiquarta*, the third and fourth be-

tweene ſeſquialtera and dupla. But of this matter enough in this place: if any deſire more of it, let him read the third booke of *Iacobus Faber ſtapulenſis* his muſicke, the ſecond part of *Zarlino* his harmonicall inſtitutions, and *Franchinus* his *Harmonia inſtrumentorum*. As for ſinging vpon a plaine ſong, it hath beene in times paſt in England (as euery man knoweth) and is at this day in other places, the greateſt part of the vſuall muſicke which in any churches is ſung. Which indeede cauſeth me to maruell how men acquainted with muſicke, can delight to heare ſuch confuſion as of force muſt be amongſt ſo many ſinging *extempore*. But ſome haue ſtoode in an opinion which to me ſeemeth not very probable, that is, that men accuſtomed to deſcanting will ſing together vpon a plaine ſong, without ſinging either falſe chords or a forbidden deſcant one to another: which till I ſee I will euer thinke vnpoſſible. For though they ſhould all be moſt excellent men, and euery one of their leſſons by it ſelfe neuer ſo well framed for the ground, yet is it vnpoſſible for them to be true one to another, except one man ſhould cauſe all the reſt to ſing the ſame which he ſung before them: and ſo indeede (if he haue ſtudied the Canon before hand) they ſhall agree without errors: elſe ſhall they neuer doe it. It is alſo to be vnderſtood, that when they did ſing vpon their plain ſongs, he who ſung the ground would ſing it a ſixt vnder the true pitche, and ſometimes would breake ſome notes in diuiſion, which they did for the more formall comming to their cloſes: but euery cloſe (by the cloſe in this place, you muſt vnderſtand the note which ſerued for the laſt ſyllable of euery verſe in their hymnes) he muſt ſing in that tune as it ſtandeth, or then in the eight below: and this kinde of ſinging was called in Italy *Falſo bardone*, and in England a Fa burden: whereof here is an example, firſt the plaine ſong, and then the Fa burden.

Hymnus.

The Fa burden of this hymne.



And though this be wrote a third aboue the plaine ſong, yet was it alwaies ſung vnder the plaine ſong. Other things handled in this part of the booke, are of themſelues eaſily to be vnderſtood. Therefore I will ceaſe to ſpeake any more of them, and proceede to the explanation of other things as yet vntouched.

Vpon the Third Part.

Page 166. *line* 3. *The eight tunes.*] The tunes (which are alſo called *modi muſici*) the practicioners do define, to be *a rule whereby the melodie of euery ſong is directed*. Now theſe tunes ariſe out of the tunes of the eight, according to the diuerſity of ſetting the fift and fourth together; for the fourth may be ſet in the eight, either aboue the fift, which is the harmonicall diuiſion or mediation (as they tearme it) of the eight, or vnder the fift, which is the Arithmeticall mediation: and ſeeing there be ſeauen kindes of eights, it followeth that there be 14. ſeuerall tunes, euery eight making two. But of theſe fourteene (ſaith *Glareanus*) the muſicians of our age acknowledge but eight though they vſe thirteene, ſome of which are in more vſe, and ſome leſſe vſuall then others.

And

And theſe eight which they acknowledge, they neither diſtinguiſh trulie, nor ſet downe perfectly, but preſcribe vnto them certaine rules which are neither generall, nor to the purpoſe: but ſuch as they be, the effect of them is this. Some tunes (ſay they) are of the odde number, as the firſt, third, fift and ſeuenth: others of the euen number: as the ſecond, fourth, ſixt and eight: the odde they call *Autentas*, the euen *Plagales*. To the *autentas* they giue more liberty of aſcending then to the *Plagale*, which haue more liberty of deſcending then they, according to this verſe,

Vult deſcendere par, ſed ſcandere vult modus impar.

Alſo for the better helping of the ſchollers memory, they haue deuiſed theſe verſes following.

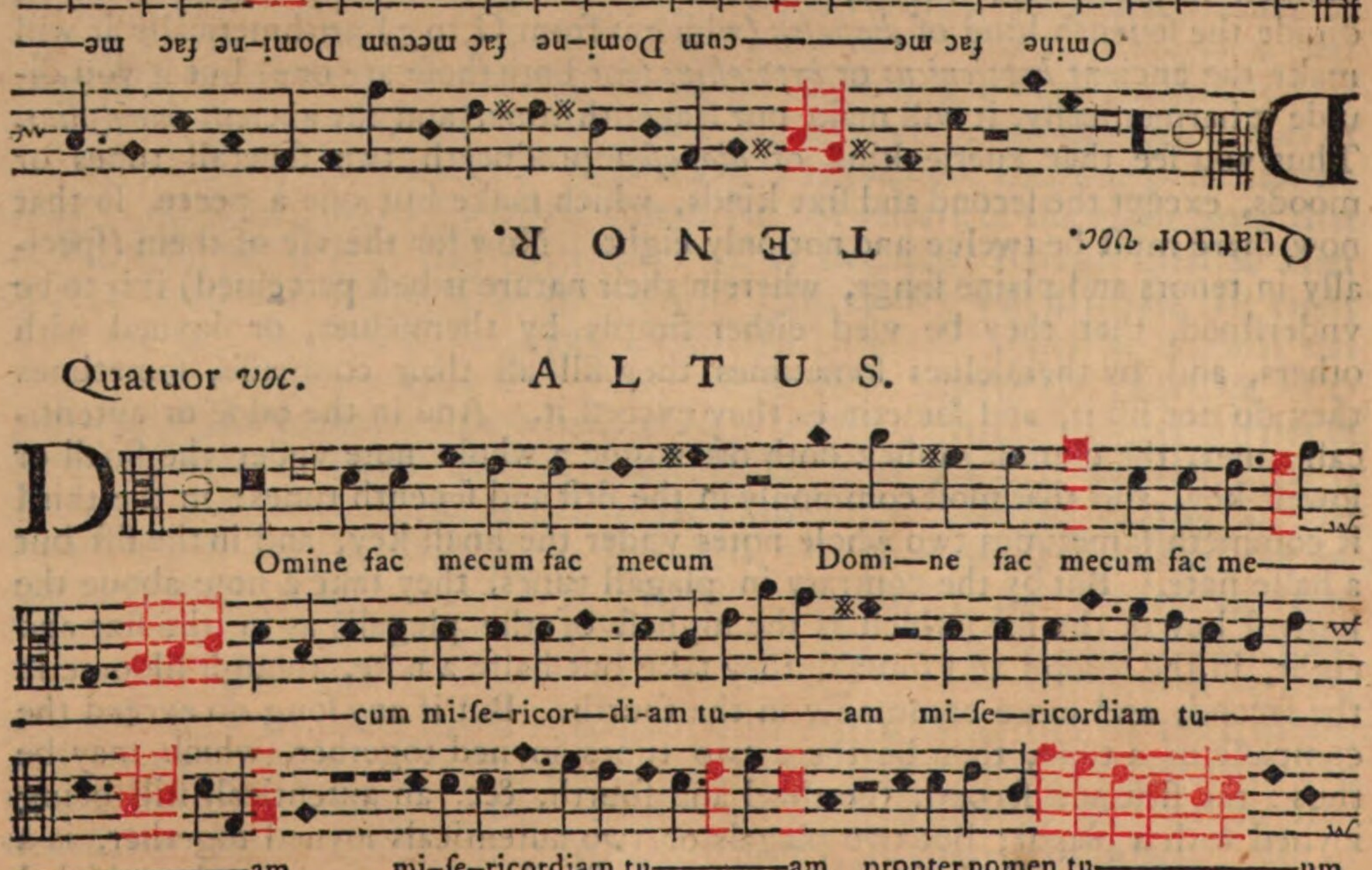
Impare de numero tonus eſt autentas, in altum
Cuius neuma ſalit, ſede à propria diapaſon
Pertingens, à qua deſcendere vix datur illi:
Vult pare de numero tonus eſſe plagalis in ima
Ab regione ſua deſcendens ad diateſſaron,
Cui datur ad quintam, raróq; aſcenderre ſextam.

Now theſe tunes conſiſting of the kinds of *diapaſon* or eights, it followeth to know which tunes each kind of diapaſon doth make. It is therefore to be vnderſtood, that one eight hauing but one diapente, or fift, it followeth that one diapente muſt be common to two tunes, the loweſt key of which diapente ought to be the finall key of them both. It is alſo to be noted, that euery *autenta* may go a whole eight aboue the finall key, and that the *Plagale* may go but a fift aaboue it, but it may gò a fourth vnder it, as in the verſes now ſet downe is manifeſt. So then the firſt tune is from *d ſol re* to *d la ſol re*, his fift being from *d ſol re* to *A la mi re*. The ſecond tune is from *A la mi re* to *A re*, the fift being the ſame which was before, the loweſt key of which is common finall to both. In like manner, the third tune is from *e la mi* to *e la mi*, and the fourth from *b fa b mi* to ♮ *mi*, the diapente from *e la mi* to *b fa b mi*, being common to both. Now for the diſcerning of theſe tunes one from another, they make three waies, the beginning, middle, and end: and for the beginning ſay they, euery ſong which about the beginning riſeth a fift aboue the finall key, is of an autenticall tune: if it riſe not vnto the fifth it is a *plagall*. And for the middle, euery ſong (ſay they) which in the middle hath an eight aboue the finall key, is of an *autenticall* tune: if not it is a *plagall*. And as for the end, they giue this rule, that euery ſong (which is not tranſpoſed) ending in *G ſol re vt*, with the ſharpe in *b fa b mi*, is of the ſeuenth or eighth tune; in *f fa vt* of the fift or ſixt tune, in *e la mi* of the third or fourth tune, in *d ſol re* is of the firſt or ſecond tune. And thus much for the eight tunes, as they be commonly taught. But *Glareanus* broke the yce for others to follow him into a further ſpeculation and perfect knowledge of theſe tunes or *modi*, and for the meanes to diſcerne one from another of them, he ſaith thus. The tunes or *modi muſici* (which the Greeke writers call ἁρμονίας, ſometimes alſo νόμους καὶ τρόπους) are diſtinguiſhed no otherwiſe then the kindes of the diapaſon or eight from which they ariſe, are diſtinguiſhed, and other kindes of eights are diſtinguiſhed no otherwiſe then according to the place of the halfe notes or *ſemitonia* con-

conteined in them, as all the kindes of other conſonants are diſtinguiſhed. For in the *diateſſaron* there be foure ſoundes, and three diſtances (that is two whole notes and one leſſe halfe note) therefore there be three places where the halfe note may ſtand. For either it is in the middle place, hauing a whole note vnder it, and another aboue it, and ſo produceth the firſt kinde of diateſſaron, as from *A re* to *d ſol re*, or then it ſtandeth in the loweſt place, hauing both the whole notes aboue it, producing the ſecond kind of diateſſaron, as from ♮ *mi* to *e la mi*, or then is in the higheſt place, hauing both the whole notes vnder it, in which caſe it produceth the third and laſt kinde of diateſſaron, as from *c fa vt* to *f fa vt:* ſo that how many diſtances any conſonant hath, ſo many kindes of that conſonant there muſt be, becauſe the halfe note may ſtand in any of the places: and therefore diapente hauing fiue ſoundes and foure diſtances (that is three whole notes and a halfe note) there muſt be foure kindes of diapente: the firſt from *d ſol re* to *A la mi re*, the ſecond from *e la mi* to *b fa b mi*, the third from *F fa vt* to *c ſol fa vt*, the fourth and laſt, from *g ſol re vt* to *d la ſol re*. If you proceed to make any more, the fift will be the ſame with the firſt, hauing the halfe note in the ſecond place from below. Now the diapaſon conteining both the diapente and diateſſaron, as conſiſting of the coniunction of them together, it muſt follow that there be as many kinds of diapaſon as of both the other, which is ſeuen. Therefore it is manifeſt that our practicioners haue erred in making eight tunes, ſeparating the nature of the eight from that of the firſt, ſeeing they haue both one kind of diapaſon, though diuided after another manner in the laſt then in the firſt. But if they will ſeparate the eight from the firſt, becauſe in the eight the fourth is loweſt, which in the firſt was higheſt; then of force muſt they diuide all the other ſorts of the diapaſon, likewiſe, after two manners: by which meanes, there will ariſe fourteene kindes of formes, tunes, or *modi*. And to begin at the firſt kind of diapaſon (that is from *are* to *alamire)* if you diuide it Arithmetically, that is, if you ſet the fourth loweſt and the fift higheſt, then ſhall you haue the compaſſe of our ſecond mood or tune, though it be the firſt with *Boetius*, and thoſe who wrote before him, and is called by them *Hypodorius:* alſo if you diuide the ſame kind of *diapaſon* harmonically, that is, ſet the fift loweſt, and the fourth higheſt, you ſhall haue the compaſſe of that tune which the ancients had for their ninth, and was called *æolius*, though the latter age would not acknowledge it for one of the number of theirs. Thus you ſee that the firſt kind of the *diapaſon* produceth two tunes, according to two formes, of mediation or diuiſion. But if you diuide the ſecond kind of *diapaſon* arithmetically, you ſhall haue that tune which the latter age tearmed the fourth, and in the old time was the ſecond, called *hypophrygius:* but if you diuide the ſame harmonically, ſetting the fift loweſt, you ſhall haue a tune or mood which of the ancients was iuſtly reiected: for if you ioyn ♮ *mi* to *F fa vt*, you ſhall not make a full fift. Alſo if you ioyne *F fa vt* to *b fa b mi*, you ſhall haue a *tritonus*, which is more by a great half note then a fourth. And becauſe this diuiſion is falſe in the diatonicall kind of muſicke (in which you may not make a ſharp in *F fa vt)* this tune which was called *hyperæolius* ariſing of it was rejected. If you diuide the third kind of *diapaſon* from *C fa vt* to *c ſol fa vt* Arithmetically, you ſhall haue the compaſſe and eſſential bounds of the ſixt tune, which the ancients named *hypolydius:* if you

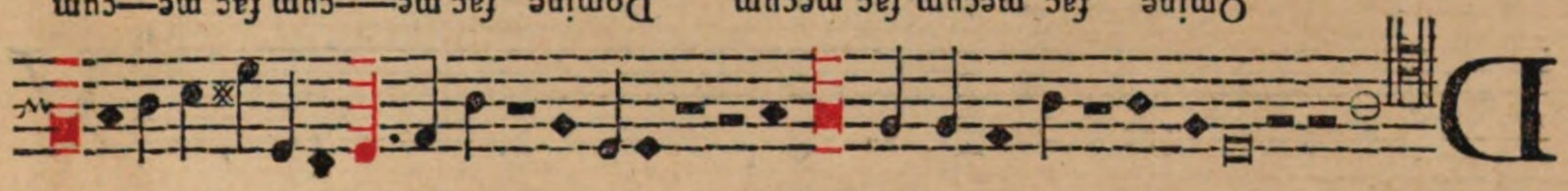
you diuide it harmonically, you ſhall haue the ancient *Ionicus* or *Iaſtius*, for both thoſe names ſignifie one thing. If you diuide the fourth kind of *diapaſon* from D to d arithmetically, it will produce our eight tune, which is the ancient *hyperiaſtius* or *hypomixolydius:* if harmonically, it is our firſt tune and the antient *dorius*, ſo famous and recommended in the writings of the Philoſophers. If the fift kind of *diapaſon* from *Elami* to *Elami*, bee diuided arithmetically, it maketh a tune which our age will acknowledge for none of theirs, though it be our tenth indeed, and the ancient *hypoæolius*, but if it be harmonically diuided, it maketh our third tune, and the olde *phrygius*. But if the ſixt kind of the *diapaſon* be diuided arithmetically, it will produce a reiected mood, becauſe from *F fa ut* to *b fa b mi*, is a *tritonus*, which diſtance is not receiued in the diatonical kind: and as for the flat in *b fa ♮ b mi*, it was not admitted in diatonical muſick, no more then the ſharpe in *F fa vt:* which is a moſt certain argument that this muſick which we now vſe, is not the true *diatonicum*, nor any *ſpecies* of it. But againe to our diuiſion of the eights. If the ſixt kind be diuided harmonically, it is our fift tune and the ancient *lydius*. Laſtly, if you diuide the ſeuenth kind of *diapaſon* (which is from G to *g*) arithmetically it will make the ancient *hypoionicus* or *hypoiaſtius* (for both thoſe are one) but if you diuide it harmonically, it will make our ſeauenth tune, and the ancient *mixolydius*. Thus you ſee that euerie kind of *diapaſon* produceth two ſeuerall tunes or moods, except the ſecond and ſixt kinds, which make but one a peece, ſo that now there muſt be twelue and not only eight. Now for the vſe of them (ſpecially in tenors and plaine ſongs, wherein their nature is beſt perceiued) it is to be vnderſtood, that they be vſed either ſimply by themſelues, or ioyned with others, and by themſelues ſometimes they fill all their compaſſe, ſometimes they do not fill it, and ſometimes they exceed it. And in the odde or autenticall tunes, the church muſick doth often goe a whole note vnder the finall or loweſt key, and that moſt commonly in the firſt and ſeuenth tunes: in the third it commeth ſometimes two whole notes vnder the finall key, and in the fift but a halfe note. But by the contrary in plagall tunes, they take a note aboue the higheſt key of the fift (which is the higheſt of the plagall) as in the ſixt and eight, in the ſecond and fourth, they take but halfe a note, though ſildome in the ſecond, and more commonly in the fourth. But if any ſong do exceed the compaſſe of a tune, then be there two tunes ioyned together, which may be thus: the firſt and ſecond, the third and fourth, &c. an autenticall ſtill being ioyned with a plagal; but two plagals or two autenticals ioyned together, is a thing againſt nature. It is alſo to be vnderſtood that thoſe examples which I haue in my booke ſet downe for the eight tunes, be not the true and eſſential formes of the eight tunes or vſuall moodes, but the formes of giuing the tunes to their pſalmes in the Churches, which the churchmen (falſly) beleeue to be the *modi* or tunes, but if we conſider them rightly, they be all of ſome vnperfect mood, none of them filling the true compaſs of any mood. And thus much for the twelue tunes, which if any man deſire to know more at large, let him read the ſecond and third bookes of *Glareanus* his *dodecachordon*, the fourth book of *Zaccone* his practiſe of muſick, and the fourth part of *Zarlino* his harmonical inſtitutions, where hee may ſatisfie his deſire at full: for with the helpe of this which here is ſet downe, he may vnderſtand eaſily all which is there handled, though ſome haue cauſeleſſe complained of obſcuritie. Seeing therefore further diſcourſe will be ſuperfluous, I will here make an ende.

Quatuor *voc.* TENOR.

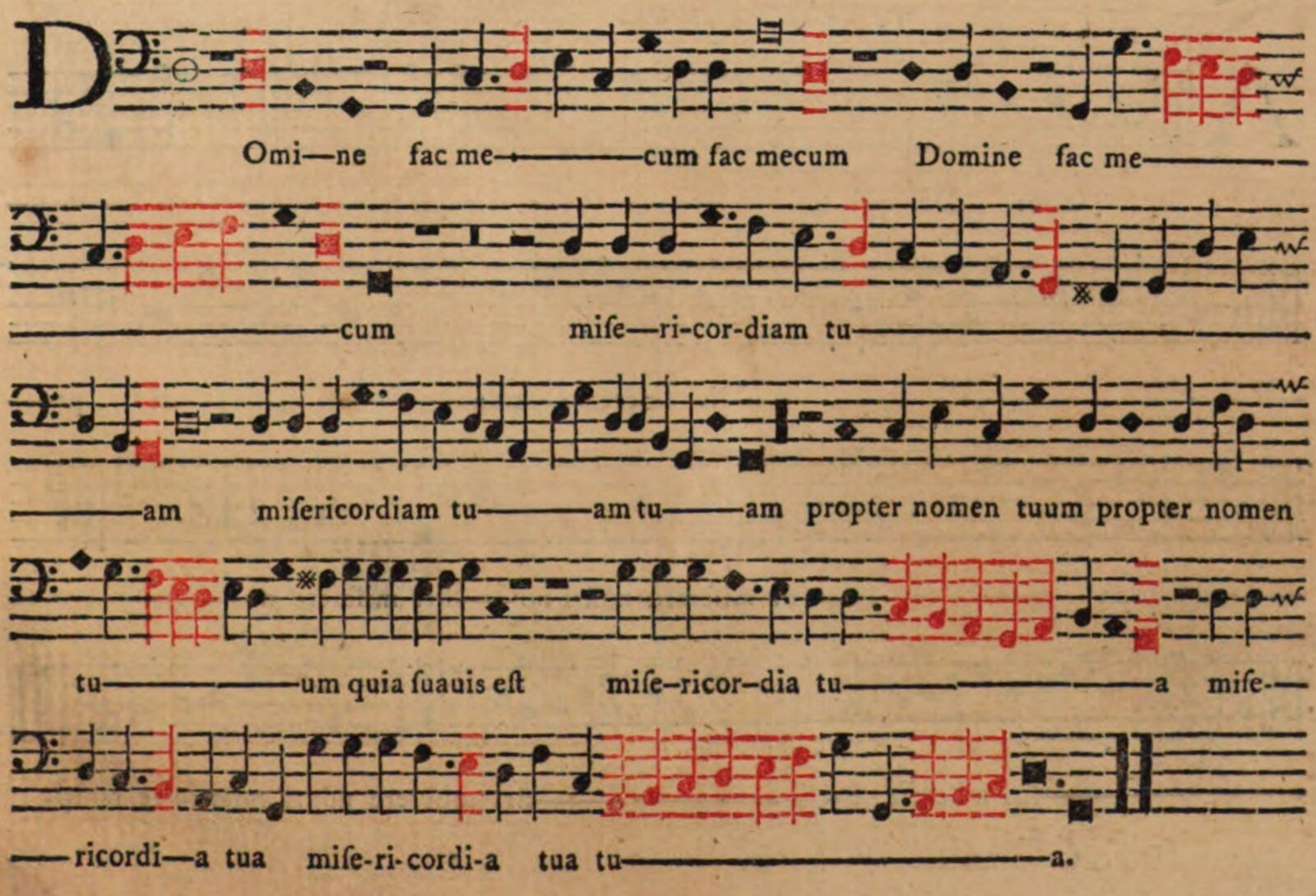


Quatuor *voc.* ALTUS.

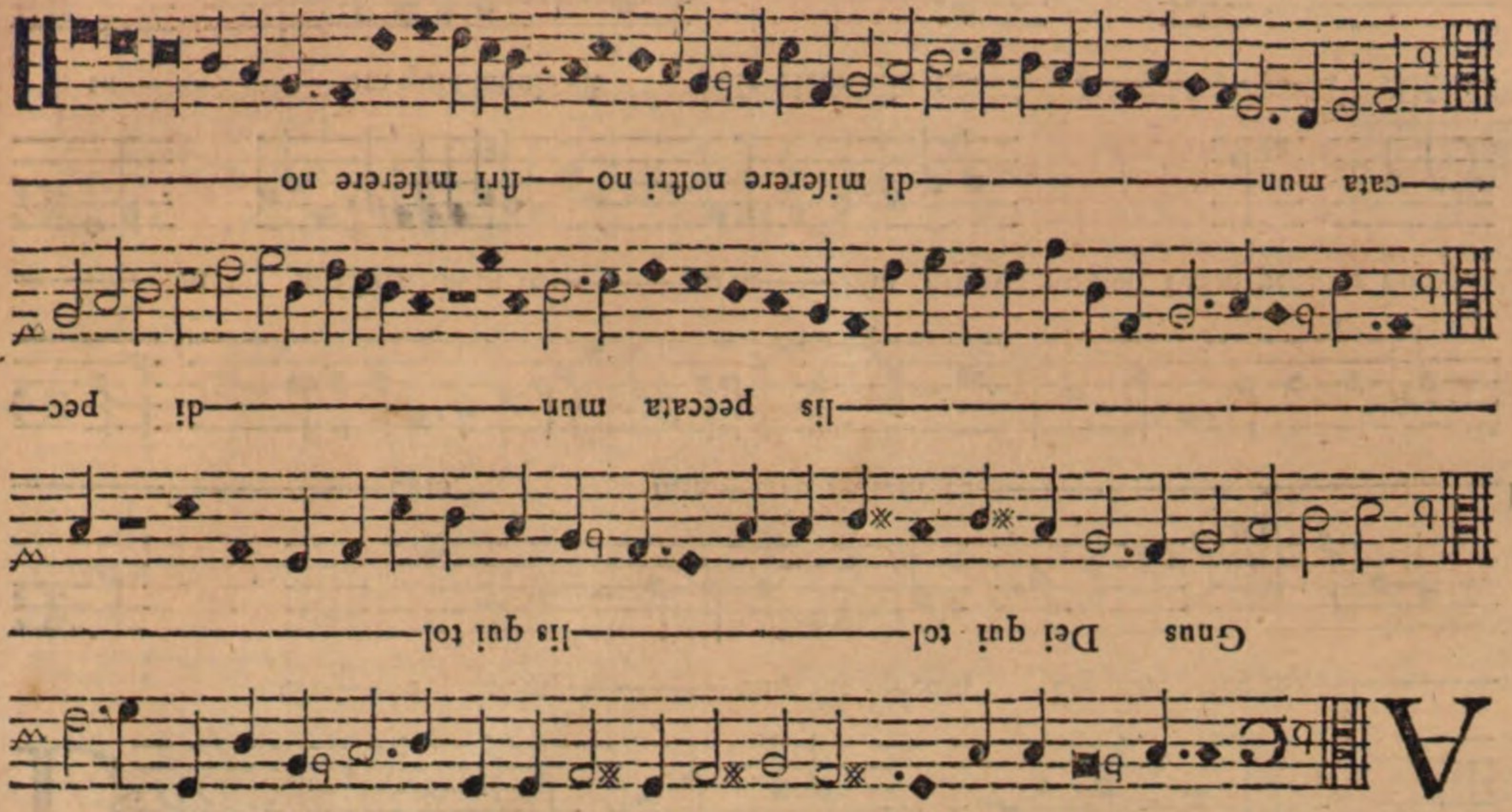
Quatuor *voc.* C A N T U S.



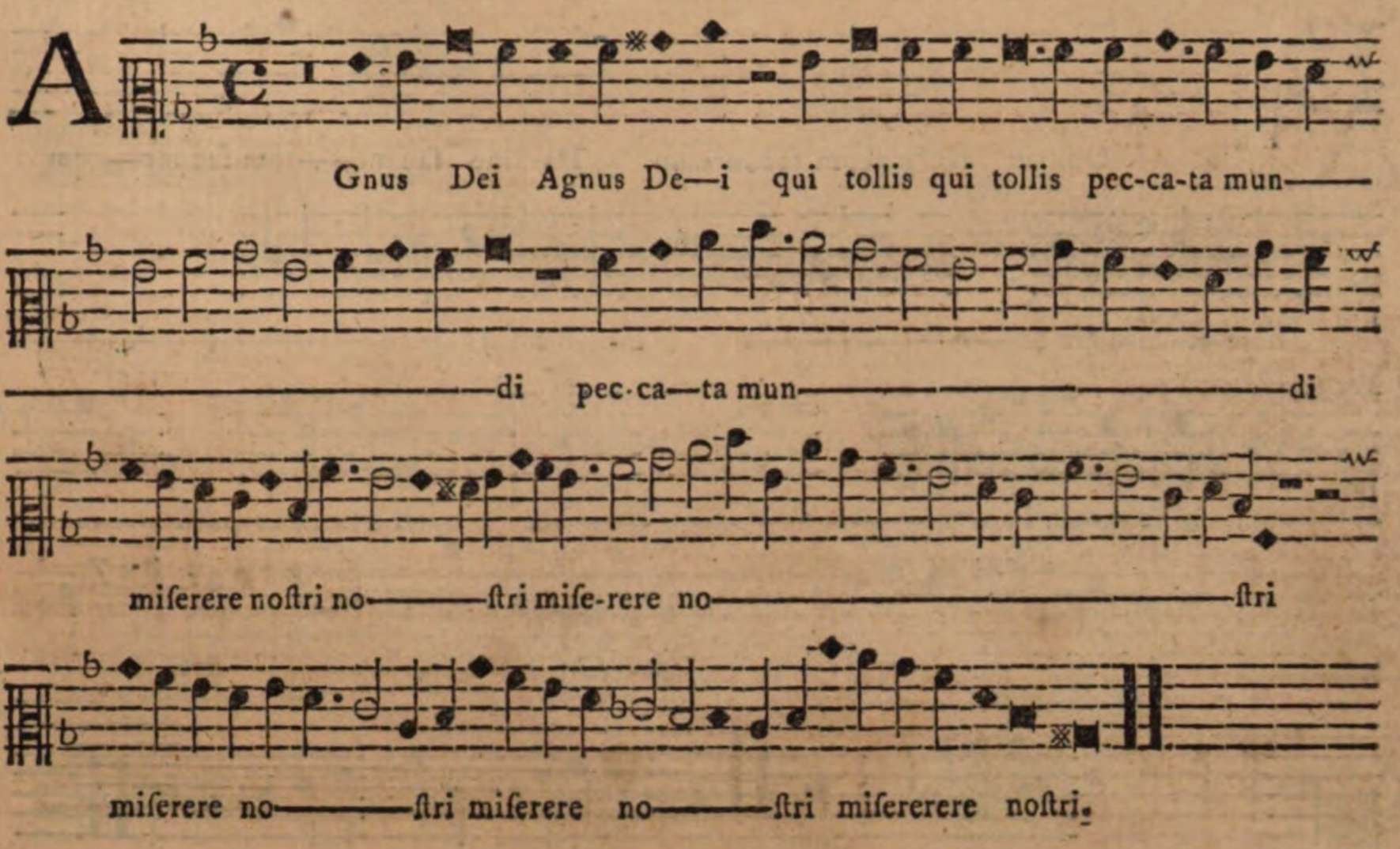
Quatuor *voc.* B A S I S.



Quatuor vocum. TENOR.



Quatuor vocum. ALTUS.



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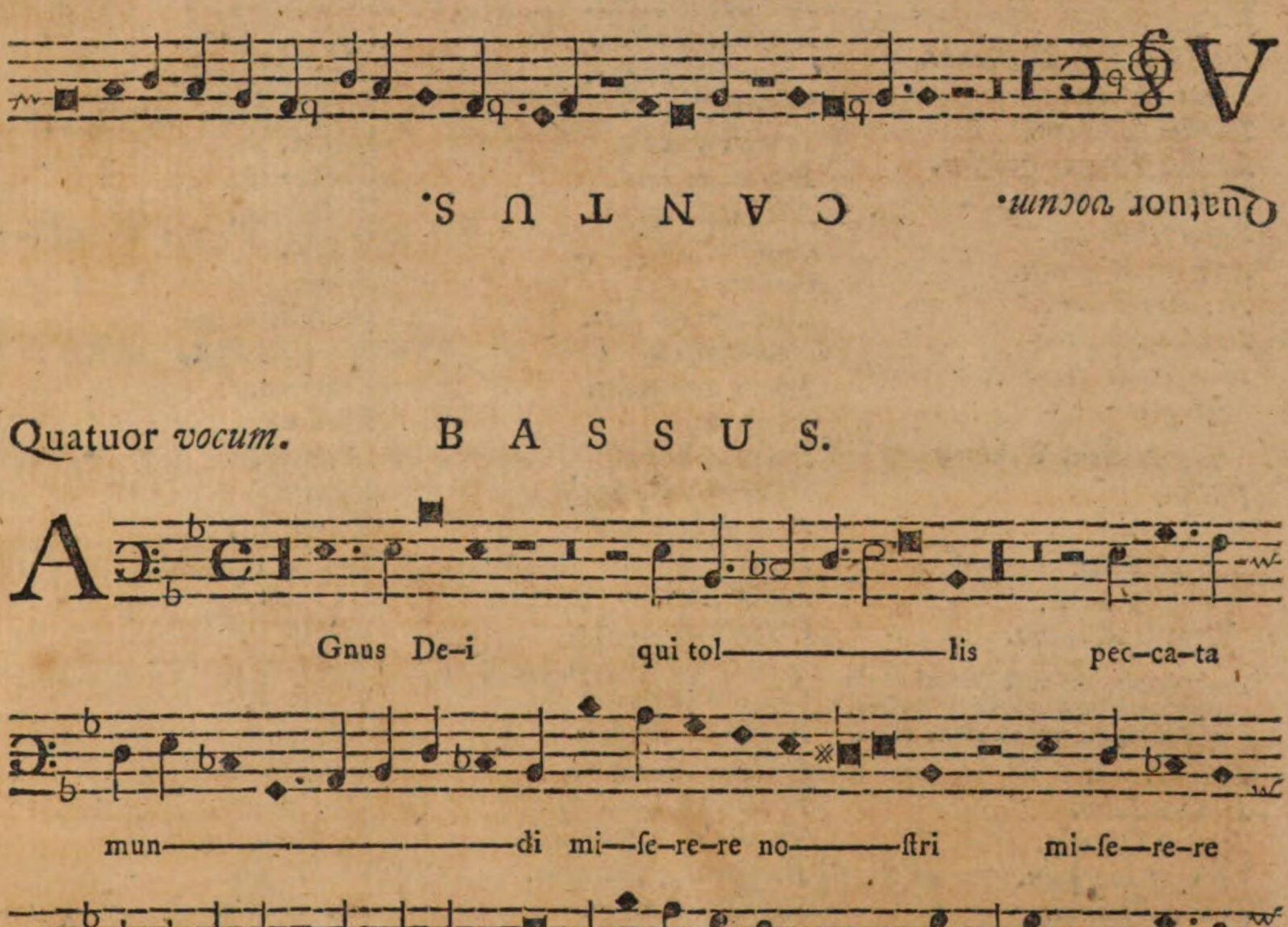
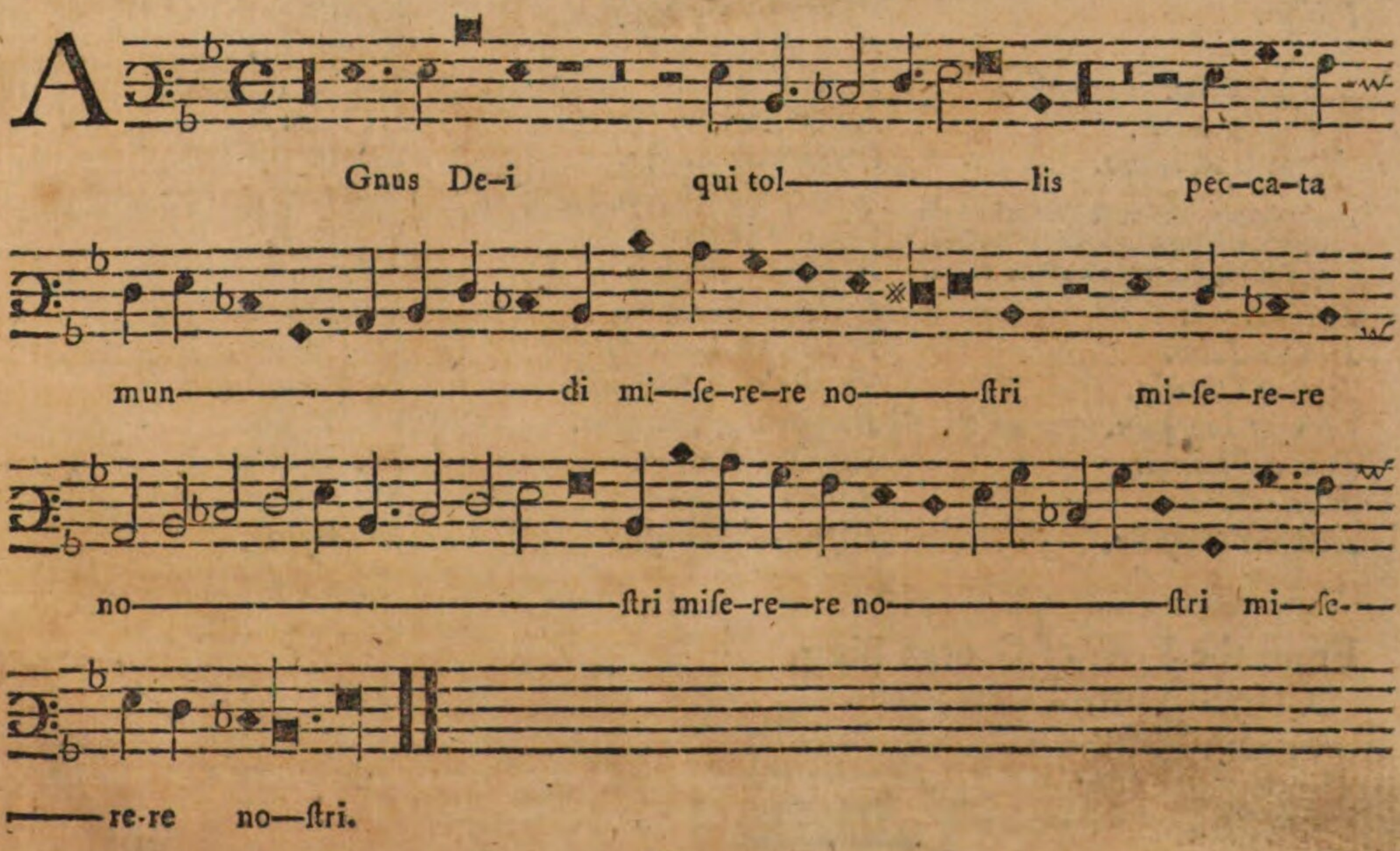


Quatuor *vocum.* C A N T U S.

Quatuor *vocum.* B A S S U S.



Authors whoſe authorities be either cited or vſed in this booke.

Such as haue written of the Art of Muſicke.

Late Writers.

Iacobus Faber ſtapulenſis.
Franchinus Gaufurius.
Iohn Spataro.
Peter Aron.
Author quatuor principal.
Francho.
Robertus de Haulo.
Andreas Ornitoparchus.
Incertus impreſſus Baſileæ.
Ludouicus Zaccone.
Ioſepho Zarlino.
Henric loritus Glareanus.
Lucas Loſſius.
Ioannes Liſtenius.
Ioannes Thomas freigius.
Fredericus Beurhuſius.
Sethus Caluiſius.
Andreas Roſſelius.
Nicolaus Faber.
Ioannes Magirus.
Manfredus Barbarinus Coregienſis.

Ancient Writers.

Pſellus.
Boetius.

Cited by Franchinus.

Ptolomæus.
Ariſtoxenus.
Guido Aretinus.

Practicioners, the moſt Part of whoſe works we haue diligently peruſed, for finding the true vſe of the moods.

Iuſquin.
Io. Okenheim.
Iacobus Obrecht.
Clement Ianequin.
Petrus Platenſis.
Nicolas Craen.
Iohannes Ghiſelin.
Antonius Brumel.
Johannes Mouton.
Adamus a Fulda.
Lutauich ſenſli.
Iohannes Richaſorte.
Feuin.
Sixtus dietrich.
De orto.
Gerardus de ſalice.
Vaquieras.
Nicolas Payen.
Paſſereau.
Francoys lagendre.
Andreas ſyluanus.
Antonius a vinea.
Gregorius Meyer.
Thomas Tzamen.
Iacques de vert.
Iacques du pont.
Nicolas Gomberte.
Clemens non papa.
Certon.
Damianus a goes.
Adam Luyre.
Iohannes vannius.
Hurteur.
Rinaldo del mel.
Alexander Utendal.
Horatio ingelini.
Lælio Bertani.
Horatio vecchi.
Orlando de Laſſus.
Alfonſo Ferraboſco.
Cyprian de rore.
Aleſſandro ſtriggio.
Philippo de monte.
Hieronimo Conuerſi.
Jo. Battiſta Lucatello.
Io. pierluigi paleſtina.
Stephano venturi.
Joan. de macque.
Hippolito Baccuſe.
Paulo quagliati.
Luca Marenzo.

Engliſhmen.

M. Paſhe.
Robert Iones.
Io. Dunſtable.
Leonel Power.
Robert Orwel.
M. Wilkinſon.
Io. Guinneth.
Robert Davis.
M. Riſby.
D. Farfax.
D. Kirby.
Morgan Grig.
Tho. Aſhwell.
M. Sturton.
Iacket.
Corbrand.
Teſtwood.
Vngle.
Beech.
Bramſton.
S. Io. Maſon.
Ludford.
Farding.
Corniſh.
Pyggot.
Tauerner.
Redford.
Hodges.
Selby.
Thorne.
Oclande.
Auerie.
D. Tie.
D. Cooper.
D. Newton.
M. Tallis.
M. White.
M. Perſons.
M. Byrde.

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TO THE PUBLICK.

The following Motetts, Canzonets &c. are the ſame as in the Text, beginning at Page 212. But as I thought they might not be in general ſo well underſtood, or at leaſt ſo uſefull, I have here (by way of Appendix) inſerted them in Score, which I flatter myſelf will be more agreeable to the Purchaſers of this Book. And as I have, and always ſhall make it my chief Study to render all my Publications as Complete as Poſſible; I hope this little Addition will be acceptable; which will give great Satiſfaction to the Publicks

moſt Devoted

Humble Servant

WILLIAM RANDALL.

NB. The following Appendix may be had Seperate - - - Price 5s.

Motett. A Quartuor Voc:

Cantus. E_ _heu, Eheu, Eheu, E_ _ _ _ _ _heu_

Altus. E_ _heu, E_heu, E_ _ _ _ _ heu, E_ _ _

Tenor. E_ _ heu, E_heu, Eheu, E_ _ _

Baſis. E_ _ heu, E_ heu, E_ _ _ _ _

_ _ Eheu ſuf_ _ tu_le_ _runt do_ _minum me_

heu ſuf _tu_le_runt do_ mi_num, dominum me_ _um. do_

_ _ _ heu ſuftu_ _lerunt domi_num, ſuf_tu_ _lerunt dominum

_ _ _ _ heu ſuf_tu_ _le_ _runt

_ _um. dominum me_ _ _ _ _ _ _ um.

_ _ minum me_ _um. dominum me_ _ _um. ſuf_tu_

me_ _um. ſuf_tu_ _lerunt dominum meum. ſuf_

dominum me_ _um. me_ _ _ _ _ _ um.

fuf - - - tu - - le - - - runt do - - minum me - -

- - le - - runt dominum me - - um . dominum

- - - tu - lerunt do - mi - num me - - - - - - - - - - -

me - - - - - - um . fuf - tu - - - le - - - -

- - - - um . me - - um . et po fu - erunt

me - - - - - - - um . me - um . et po - fu - - erunt e - - -

- um . me - - - - - - - um . et po - fu - erunt e - - um .

- runt dominum me - um . et po - fu - erunt e - - um .

e - - - um . et po fu - - erunt e - - - um . et po fu -

- - - um . et po - fu - erunt e - - um . e - - - - -

et po - fu - - erunt e - - um . et po - fu - - erunt e - - -

et po - fu - - erunt e - - - um .

erunt e - - - - - - - - - um. nef- ci- o

- - - um. et po- fu- erunt e - um. nef- - ci- o u - - -

- - um. et pofu- erunt e - - - - um. nef-

et pofu- - erunt e - - - um. nef- ci- o u - - -

u - - bi. nef- cio u - - bi. nefcio u - - - - bi. nef-

- bi. nef- cio u - - - bi. nef- cio u - - bi. nefcio

- - cio u - - bi. nefcio u - - - - - bi. nefeio

- - - bi. nef- cio u - - bi. nefcio u - - - bi. nefcio

- - cio u - - - - - bi. nef- - cio u - - - bi.

u - - bi. nef- cio u - - - - - - - bi.

u - - bi. nef- - cio u - - - bi. nef- cio u - - bi.

u - - bi. nef- - cio u - - - - - - - - bi.

This belongs to Page 214

Canzonetta. A 4 Voci.

Canto — Ard'ognhora — il cor

Alto — Ard'ognhora — il cor laf_fo e mai non

Tenor — Ard'ognhora — Ard'ognhora il cor laf_fo e mai non

Baſſo — Ard'ognhora — Ard'ognhora

laf_fo e mai non mo_re. e mai non more.

more. e mai non mo_re. il cor laf_fo e mai non more.

mo_re. il cor laf_fo e mai non mo_re.

il cor laf_fo e mai non mo_re. il

il cor laf_fo e mai non mo_re.

il cor laf_fo e mai non mo_re. e mai non mo_re. Ard'ogn_

il cor laffo e mai non mo_re.

cor laf_fo e mai non mo_re. e mai non mo_re.

Ard'ognhora, il cor laf_ _fo e mai non

_hora, Ard'ognho_ra, il cor

Ard'ognhora, Ard'ognhora, il cor laf_ _fo e mai non

Ard'ognhora, Ard'ogn_hora,

more. e mai non mo_ _re. il cor laf_ _fo e mai non more.

laf_ _fo e mai non mo_ _ _ _ _ _ _re. e mai non more.

mo_ _re. il cor laf_ _ _ _ _ _fo e mai non mo_re.

il cor laf_ _fo e mai non mo_ _ re. il

il cor laf_ _ _ _fo e mai non mo_re. e mai_ _ non mo_re. Ahi

il cor laf_fo e mai non mo_ _ _ _ _ _re. Ahi

il cor laffo e_ _ _ _ _ mai non mo_ _ _ _ _ _re. Ahi

cor laf_ _fo e mai non mo_ _ _ re. e mai non mo_ _ re. Ahi

ch'il foco d'a_ _mor, non e mortale, non e mor_tale, non

ch'il foco d'a_ _mor, non e mortale, non e mor_tale, non

ch'il foco d'amor, non e mor_tale, non e mortale, non e mor_

ch'il foco d'a_mor, non e mor_tale, non e mortale, non e mor_

e morta_ _le. Ea ſpegner il ſu'ardor, Ea

e morta_ _le. Ea ſpegner il ſu'ardor, Ea ſpegner il ſu'ar_

_ta_ _ _ _le. Ea ſpegner il ſu'ardor, Ea ſpegner

_ _ta_ _le Ea ſpegner il ſu'ar_dor, Ea ſpegner il ſu'ardor, _

ſpegner il ſu'ar_dor ac_qua non va _ _ _ _ le, ac_qua non va _ _ _

_dor, ac_qua non va _ _ _ _ le, ac_qua non va _ _ _ _ _ le,

il ſu'ardor, acqua non va_ _le, ac_qua non va _ _ _ _ le, ac_

_ _, ac_ _qua non va_ _ le, ac_qua non va _ _ _ _ _ le,

– le. acqua non va – – – le. Ea ſpegner il ſu'ardor.

acqua non va – – – – – – le. Ea ſpegner

– qua non va – – – – – – – – – – le. Ea ſpegner il ſu'ar–

acqua non va – – – – – – – le. Ea ſpegner il ſu'ardor.

Ea ſpegner il ſu'ar–dor. ac–qua non va – – – – le. ac–

il ſu'ardor. Ea ſpegner il ſu'ar–dor. ac–qua non va– – –

– dor. Ea ſpegner il ſu'ardor. acqua non va–le. ac–

Ea ſpegner il ſu'ardor– – – – . ac– –qua non va– – –le. ac–

– qua non va – – – – le. ac–qua non va – – – – – le.

– – – – le. ac–qua non va – – – le. acqua non va – – –le.

– qua non va – – – – le. ac–qua non va – – – – – – – – le.

– qua non va – – – – – le. acqua non va – – – – – – le.

This belongs to Page 216

Canzonetta . A 4 Voci .

Canto

Alto

Tenor

Baſſo

Perche tor - - - - - - -

Perche tor - - - - - - mi il cor mi - - o, cor mi - -

Perche tor - - - - - - mi il cor mi - -

- mi il cor mi - - o, per laf - ciar - - lo in ob - - - lio . per

- - - - - - - - - o, per lafciar - lo in ob - - - lio.

- o, cor mi - - - o, per lafciar -

Per laf - ciar - lo in ob - - - - - lio .

laf - ciarlo in ob - lio. in ob - - - - - - li - - o .

ob - - lio . per laf - - ciar - lo in ob - - lio . perche tor -

- - lo in oblio . in ob - - - - - - li - - - o .

per laf - ciarlo in ob - - - - - lio .

per_che tor_ _ _ _ _ _ _ mi il cor mi_ _

_ _ _ _ _ _ mi il cor mi_ _ o, cor mi_ _ _ _ _ _ _

per_ _che tor_ _ _ _ _ _ _ mi il cor mi_ _ o, cor mi_ _

_ _o, per laf_ _ciar_lo in ob_ _ _lio. per lafciarlo in ob_

_ _ o, per lafciar_lo in ob_li_o. ob_ _ lio.

_ _ o, per laf_ciar_lo in oblio.

per laf_ciar_ _lo in ob_ _ _lio. per

lio in ob _ _ _ _li_ _o. Lo fa per_che perche l'ar_

per laf_ciar_lo in ob_lio. Lo fa per_ _che per_

in oblio. ob_ _ _lio. Lo fa per_ _che perche l'ar_

lafciar_lo in ob_ _ _lio. Lo fa per_ _che perche l'ar_

---do---re. Ch'ain fe naf--cof--to non t'accenda il

che l'ar-do---re. Ch'ain fe naf--cof--to, Ch'ain fe naf-

---do-----re. Ch'ain fe naf-cof-----------

---do-----re. Ch'ain fe naf-cof-----to, non t'ac-

co-----re. ch'ain fe naf--cof--to, non t'ac--cenda il

-cof-------to, non t'accenda il co------

-to, ch'ain fe naf-cof-------to, non t'ac----

-cenda il co---re. ch'ain fe naf--cof----

cc-------re. non t'ac-cen---da il co--

-re ch'ain fe nafcof--to, non t'ac--cenda il co----

--da il co--re. non t'ac--cenda il co--re il co---

-to non t'ac-cenda il co--re. il co--

re. ch'ain ſe naſ_ _cof_ _to, ch'ain ſe naſ_ _cof_ _ _ _ _

re. ch'ain ſe naſ_ _cof_ _to, non t'accenda il co_ _ _ _

_ _ re. ch'ain ſe naſ_cof_ _ _ _ _ _ _ _ to, ch'ain ſe naſ_

_ _ re. ch'ain ſe naſ_cof_ _ _ _ to, non t'ac_cenda il co_ _

_ _ _ to, non t'accenda il co_ _ _ _ _ _ _ re. ch'ain

re. ch'ain ſe naſ_ _cof_ _ _ to, non t'ac_ _cenda il co_ _ _ _

cof_ _ _ _ _ _ _ _ to, non t'ac_ _cen_ _ _ _da il co_ _

_ _ re. ch'ain ſe naſ_ _cof_ _ _ _ _ to, non

ſe naſcof_ _ to non t'ac_ _cenda il co_ _ _ _ _ re.

_ _ _ _ re. non t'ac_cen_ _ _ _ da il co_ _ _ re.

_ _ re. non t'ac_ _cenda il co_re il co_ _ _ _ re.

t'ac_ _cenda il co_ _ _ _ _ _ re. co_ _ _ re.

This belongs to Page 218

A 5 Voc:

Cantus

Quintus

Altus

Tenor

Basis

O a--mica me----a.

O--

O a--mica me----a.

O a--mica me----a.--

O a--mica me----a.

O a--mi-ca me--

--a--mi--ca--me----a. O a--mi--

O a--mi-ca me--a. me----a.

---. O a--mi--ca me---

O a--mi-ca me---a.

---a. O a--mi-ca me--

-ca me-------a. me-------a.

O a--mi-ca me--a. me---

---a. O a--mi-ca-

O a--mi---ca me--

a O a mi ca me a. Sunt

O a mi ca me a. me

a O a mi ca me a.

me a. O a mi ca me a me a.

a. O a mi ca me a

ca pil li tu i.

a. Sunt ca pil li tu

Sunt ca pil li tu i. tu

Sunt ca pil li tu i. tu

. Sunt ca

Sunt ca pilli tu i.

i tu i. Sunt ca pil li

i. Sunt ca pil li tu i. Sunt ca

i. tu i. Sunt ca

pil li tu i.

Sunt ca--pil-li tu---i. Sunt ca-pil-li
tu---i. Sunt ca--pilli tu---i.
-pilli tu---i. Sunt ca--pil--li tu--i. tu-
--pil-li tu---i. Sunt ca-
Sunt ca--pil-li tu---i.

tu-------i. Si--cut gre--ges ca-
Sunt ca-pil---li tu---------i. Si--cut
-------i Sunt ca--pil-li tu-------i. tu-
-pil-li tu--i. tu----i. Si--cut
Sunt ca-pil-li tu---i.

-pra---rum, Si-cut gre--ges ca-pra-rum.
gre--ges ca--pra--rum, ca-pra-----rum.
-----i. Si-
gre--ges ca--pra--rum. Si--cut
Si--cut gre--ges ca--pra---rum. Si--cut-

quæ afcen - - de - - - runt .

Si - - cut gre - ges ca - - pra - - - - rum . quæ afcen -

- - - cut gre - - ges ca - - - pra - rum . quæ afcen - - de - -

gre - - ges ca - - pra - - - - - - - rum . quæ

- - gre - ges ca - - pra - - - - - - rum .

quæ af - cen - - de - - - runt .

- - de - - runt . de - monte ga - la - ad . ga -

- - runt quæ afcen - - derunt de - mon - - - - te de - monte

af - cen - de - - runt de - mon - - - - te ga - la - ad de - monte

quæ afcen - - de - - runt de - monte ga - la - - ad .

de - - monte ga - la - - ad . ga - - - - la - - - - ad . quæ

- - - - la - - - - - - ad . quæ af - cen - - de - -

ga - - - - la - - ad . ga - - - - la - - ad . quæ af -

ga - la - - ad . de - - monte ga - - la - - ad .

de - - monte ga - la - - ad . quæ af - cen -

afcen_ _de_ _runt. de_ _monte

_ _runt, quæ af_ _cen_ _de_ _ _runt.

cen _de_ _runt. quæ af_cen_ _de_ _runt. de_ _monte

quæ af_cen_ _de_ _ _runt. de_ _monte ga_ _la_

_ _de_ _runt. quæ af_cen_ _de_ _ _runt.

ga_la_ _ad. ga_ _ _ _ _ _la_ _ad.

de_ _monte ga_la_ad. de_ _mon_

ga_la_ _ad. de_mon_te ga_la_ _ad. de_monte ga_la_

_ _ad de_ _mon_ _te ga_la_

de_mon_te ga_ _la_ _ad. de_mon_te ga_la_ _ad.

de_ _mon_te ga_la_ _ad. ga_la_ _ad.

_te ga_ _la_ _ad. de_ _monte ga_ _ _ _la_ _ad.

_ad de_mon_ _te ga_la_ _ad. de_ _monte ga_la_ _ad.

_ad. ga_ _ _la_ad. de_ _monte ga_la_ _ad.

de_ _monte ga_la_ _ad. ga_ _ _ _ _la_ _ad.

Motett. Quinque Vocum. Secunda Pars.

Cantus

Quintus

Altus

Tenor

Baſis

Den_tes tu_i ſicut

Den_tes tu_i ſi_ _cut greges, dentes tu_i ſi_

Dentes tu_i

greges, ſicut gre_ _ _ _ges ton_ſa_ _rum.

_ _cut greges ton_ _ſa_ _ _rum. den_tes tu_ _i ſicut gre_

ſi_cut greges tonſa_ _rum. ſicut greges ton_

Dentes tu_ _ i ſi_ _cut gre_ _

Den_tes tu_ _i ſicut greges ton_ſa_ _

den_ _tes tu_ _ _i ſi_ _cut gre_

_ _ _ges ton_ſa_ _rum. den_tes tu_ _i ſi_

_ _ſarum. ton_ſarum. den_tes tu_ _i ſi_cut gre_ _ _ _ges_

_ _ _ges ton_ſa_rum. dentes tu_ _i ſicut greges tonſa_

_ _ _rum. den_tes tu_ _i ſi_cut gre_ges ton_ſa_

ges ton_ſa _ _ _ _ _ _ _ rum. quæ aſ_cen_de _ _ _ _ _ runt,

_ _ cut gre _ ges ton_ſa _ _ rum. quæ

_ _ ton_ſa _ rum. ton_ſa _ _ rum. quæ aſcen _ _ derunt, quæ

_ _ rum. quæ aſcen _ derunt, de _ _ _ la_va _

_ rum tonſa _ _ _ _ _ _ _ rum. quæ aſcen_de _ _ _ _ runt_

quæ aſcen _ derunt, de la _ _ va _ cro. quæ

afcenderunt, de la_va _ _ _ _ _ cro. quæ aſcen _ de _ _ runt, de la_va_

afcen_de_runt, de la _ va _ _ cro. quæ aſcen_de _ _ runt, de _ _ _

_ _ cro. quæ aſcen _ _ de _ _ runt, de la _ _ va _ _

_ _ . quæ aſcen _ de _ _ runt, de la_

afcen_de _ runt, de la_va _ _ _ cro. quæ aſcen _ de _

_ _ _ _ cro. quæ aſcen _ _ de_runt, de _ _ la_va _ _ cro.

_ _ _ la_va_cro. de la _ va _ cro quæ aſcen _ _ de _ _ _ runt, quæ

_ _ cro. quæ aſcen _ _ de_runt, de la_va_ cro. quæ aſcen_

_ _ va_cro. de la _ _ va _ cro. quæ aſcen _ _ de _ runt, quæ aſcen_

runt de la vacro. quæ afcen-derunt

quæ afcen-derunt de-

afcen-de-runt de la vacro. quæ afcen--derunt de--

-de----runt de la va--cro.

-de----runt de la--va--cro.

de la-va--cro. quæ afcen-

-lava----cro. quæ afcen-de---runt,

-la-va----cro. quæ afcen-de---

quæ afcen-de-runt, de la--va--cro. quæ af-

quæ afcen-de---runt, de la-va--cro. quæ

-derunt, de la--vacro. de la-vacro. de la---va--cro.

quae afcen--derunt, de la-vacro. de-- la-va--cro.

-runt, de la--va-cr. de la-------va---cro.

-cende-----runt, de la--va----cro.

afcen-de---runt, de---la--va-----cro.

This belongs to Page 122

A 3 Voc.

Cantus

Altus

Baſſus

O Sleep, O Sleep fond fan--cy, O Sleep,

O Sleep, O Sleep fond fan--cy, O

O Sleep, O Sleep fond fan--cy, O

O Sleep, O Sleep fond fan------cy, my

Sleep, O Sleep, O Sleep fond fan-------cy, my

Sleep, O Sleep, fond fan---cy, my

head a-las thou ti-reſt with falſe delight of that which

head a-las thou ti-reſt with falſe delight of that which

head a-las thou ti-reſt with falſe delight of that which

thou deſi------reſt, Sleep, Sleep I ſay fond fan-

thou de-ſi------reſt, Sleep, Sleep I ſay fond fan-

thou de--ſi--reſt, Sleep, Sleep I ſay fond fan-

--cy, and leave my thoughts mo--left-ing, thy Maſter's

--cy, and leave my thoughts mo--left-ing, thy

--cy, and leave my thoughts mo--lefting, thy Maſter's head hath

head hath need of Sleep, hath need of Sleep and reſt-ing. thy Maſter's

Maſter's head hath need of Sleep and reſt-----ing. thy

need of Sleep of Sleep and reſt----ing.

head hath need of Sleep, thy Maſter's head hath need of Sleep, of

Maſter's head hath need of Sleep, thy Maſter's head hath need of

thy Maſter's head hath need of Sleep, of Sleep and

Sleep and reſt-ing. of Sleep and reſt-----ing.

Sleep and reſt--ing. of Sleep and reſt--ing.

reſt---ing. of Sleep and reſt------ing.

This belongs to Page 254

Quatuor Voc :

Cantus

Altus

Tenor

Basis

Do - - - mi - - ne, fac me - - cum, fac

Do - - - - - - - - - - - - - - - - - mi - - - ne fac

Do - - - - - mi - - ne fac

Do - - mi - - ne fac me - - - - - - -

me - - - - - cum, do - - mi - - ne

me - cum, fac me - - cum, do - - mi - ne fac me - - - - -

me - - - - - cum, do - - mi - ne fac me - cum, do - - mi -

- cum, fac me - - - - cum, do - - mi - - ne fac

fac me - - - - cum, fac me - - - - - - cum, mi -

- cum, fac me - - - - - - - - - - - - - - - cum, mi - fe - ri - - cor - -

- - ne fac me - - - - - - - - - - cum, mi - fe - ri - - cor -

me - cum,

-fe-ri- - - cor - di-am tu- - - - - am. mi- -fe-ri-

- - di-am tu- - - - - am. mi-fe-ri- - cor- -di-am tu-

- - di-am tu- - - - am. mi-fe-ri- - - cor - di-am tu- - - - -

mi-fe-ri- - cor - di-am tu- - - - -

- - cor- -di-am tu- - - - - - - - - - - am. mi-fe-ri-

- - - - - - - - - - -

- - - - am . prop - ter nomen tu - - - - - - - -

- - am . prop - ter nomen tu - - - - - - um . prop -

- am . prop - ter nomen tu - - - - - - - - - um . tu -

- - - am . prop - - ter

- - - - - - um . prop - - ter nomen tu - - - - -

- - ter nomen tu - - - - - - - - - um . prop - - ter

- - - - - - - um . prop - ter nomen tu - - - - - -

nomen tu - - um . prop - ter nomen tu - - - - - -

- - - - - - um . Qui - a fu - - a - vis

nomen tu - - um . Qui - a fu - - a - vis eſt, Qui - a fu - - a - vis

- - - - - um . Qui - a fu - - a - vis eſt, Qui - a fu - - a - vis

- - - - - um Qui - a fu - a - vis eſt ,

eſt, mi_ſe_ri_cor_di_a tu_

eſt, mi_ſe_ri_ _ cor _ _di_a tu _ _ _ _ _ _ _ a. mi_

eſt, mi_ſe_ri_ _ _cor di_a tu _ _ _ _ _ _ _ _ _ a. tu_

mi_ſe_ri_ _ cor _ _di_a tu _ _ _ _ _ _ _ _ _ a_ _

_ _ _ _ _ _ _ _ _ _ a. mi_ſe_ri_cor_di_a tu _ _ _ _ _ _

_ſe_ri_cor_di_a tu _ _ _ _ _ _ _ _ _ _ a. mi_ſe_ri_

_ _ _ _ _ _ _ _ _ a. mi_ſe_ri_cor_di_a tu _ _ _ _ _

_ _. mi_ſe_ri_cor_ _di_a tu_a. mi_ſe_ri_cor_di_a tu_

_a. mi_ſe_ri_cor_ _di_a tu _ _ _ _ _ _ _ _ _ a.

_cor_di_a tu _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ a.

_ _a mi_ſe_ri_cor_ _di_ _a tu _ _ _ _ _ _ _ _ a.

_ a.

This belongs to Page 256

Cantus

Altus

Ag - - - nus de - - - - - i, Ag -

Tenor

Ag - - - nus de - - - - - i, qui tol - - - - -

Baſſus

Ag - - - nus de - -

Ag - - - nus de - - - - -

di, pec - - ca - - ta mun - -

di, pec - ca - - ta mun - - - -

di, ec - - ca - - ta mun - - - - -

pec - - - - ta mun - - - - - - - -

di mi - - fe -

di, mi - - fe - - re - re nof - - - -

di, mi - fe - - re - - re nof - - tri,

di, mi - fe - - re - - re n - - - -

- - re - - re nof - - ti mi - - fe - - re - - re nof -

tri, mi - - e - re nof - - - - - - - -

nof - - - - tri, fe - - re - re nof - - - -

tri, mi - - re nof - - - -

tri. mi fe re re

tri nof tri. mi fe

tri. mi fe re re nof

tri. mi fe re re nof tri.

nof tri.

re nof tri. mi fe re re nof

tri. mi fe re

nof tr. mi fe re re nof

mi fe re re nof tri.

tri. mi fe re re no. tri.

tri. mi fe re re nof tri.

tri. nof tri.

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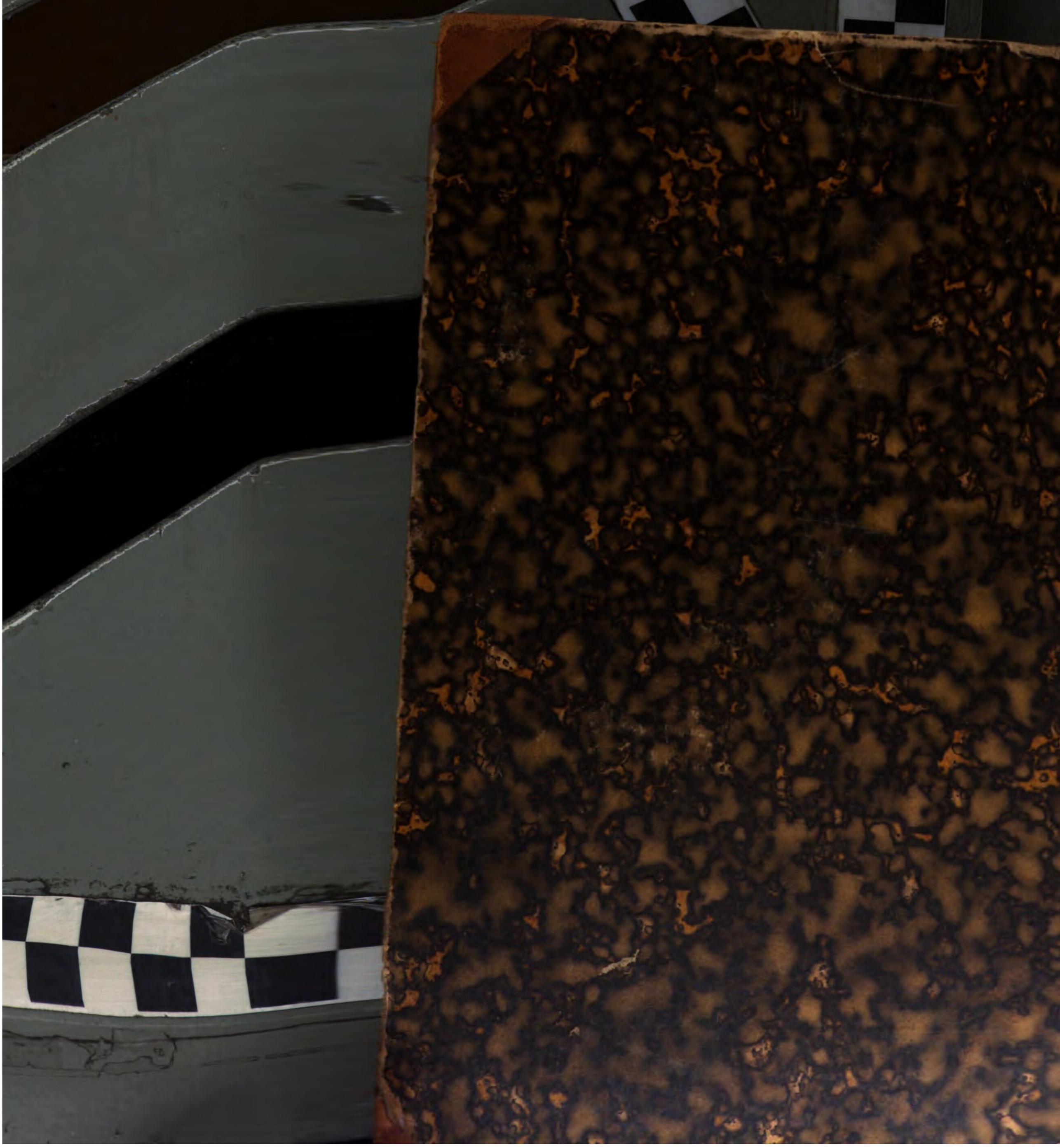

BSB Bayerische StaatsBibliothek
MDZ Münchener DigitalisierungsZentrum Digitale Bibliothek

Morley, Thomas,

A plain and easy introduction to practical music divided into 3 parts

London 1771
4 Mus.th. 1053 m
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